1-1-1922

Volume 40, Number 01 (January 1922)

James Francis Cooke

The ETUDE

PRESSER'S
MUSICAL MAGAZINE

PRICE 25 CENTS JANUARY 1922 $2.00 A YEAR

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Vol. XL No. 1 — JANUARY, 1922

Entered as second-class matter Jan. 16, 1884, at the P.O. at Philadelphia, Pa., under the Act of March 3, 1879.

Printed in the United States of America

SUBSCRIPTION PRICE, $2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuile, and the City of Shanghai. In Canada, $2.25 per year. All or the countries, $2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements received at this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Howard H. Hansen, dean of the College of the Pacific Conservatory has been awarded the three year fellowship established in the name of the late A. Juilliard and known as the American Prix de Rome. This entitles him to three years residence at the American Academy in Rome. Hansen is twenty-five and is a product of Luther College, Nebraska, Nebraska University School of Music, the Institute of Musical Art of New York, and Northwestern University where he was a member of the faculty for a time. He won the Juilliard fellowship on the strength of his symphonic compositions which are regarded as showing talent and genius of a very high order.

A Radio Telephone apparatus has been installed over the stage at the Chicago Opera and the report is that anyone having a receiving apparatus within a radius of 800 miles may hear the opera by merely tuning the instrument to the proper pitch.

A Mozart Opera, *La Finta Semplice*, written when the composer was twelve years old, has just had its debut in Karlsruhe after 153 years. The opera is of the opera buffa type.

Richard Strauss' new ballet takes place in a Viennese Pastry shop and is said to be called *Schlagobers* which ungainly word really means whipped cream. Strauss's dream figures very magnificently in the culinary art of Austria and it is not inappropriate after the war famine to pay a tribute to the *Kuchenkunst*.

The Dend City, an opera by the prodigy composer of Europe, Erich Wolfgang Korngold, written when the precocious Austrian Marie Jeritza, was received with favor at its premiere in New York (Metropolitan Opera Co. Afternoon Nov. 19th). Judging from reports, the singer met with greater success than the work of the twenty-four year old composer. On the face of it, to do a man who having lost a beautiful wife by death becomes enamoured with a singer bearing a strange resemblance to his wife. The singer seeks to win him away from the ideals of his first wife and is all but successful when the dead women's portrait comes to life and prevents his downfall. The libretto is taken from *Bruges la Mort* by Georges Rodenbach.

Vincent D'Indy is touring the country as a conductor, appearing with the New York Symphony, the Philadelphia Orchestra and the Boston Symphony, as a guest. He will also give pianoforte recitals of his own works in Three Rivers, Quebec and Montreal.

Blair Fairchild, according to report, is to have his Opera, *Lady Lucbillo* done at the Opera Comique this season. Mr. Fairchild is an American, a graduate of Harvard and long a resident of Paris.

Marcel Dupré, in his opening recital on the Wanamaker Organ at New York was received with immense favor by the group including many of the best known organists of America.

The Paris Grand Opera seats only 2300 people despite its huge size. Many American auditoriums seat from 3000 to 4000. The new Marseilles municipal opera at Marseilles will seat 2500, the largest in France.

One thousand dollars is the prize offered by Mrs. Alice Coleman Batchelder and supporter of the Los Angeles Symphony Orchestra for the best Symphonic poem written by a Los Angeles (County) musician. The Symphonic poem industry may become quite profitable if our munificent philanthropists keep at it long enough.

Christine Nilsson, one of the greatest singers of the last century died on November 22nd, at Copenhagen. She was born at Stjoabol, Sweden, August 20th, 1843. She was the first soprano to sing in the Metropolitan Opera House (1883). Her last appearance was in May, 1891, in London.

Saint Saëns' new opera, *Ascanio*, is being rehearsed at the Paris Opera House. One of the principal characters represents Benvenuto Cellini, the Renaissance sculptor.

Chorusless Opera. The chorus having gone "on strike" the manager of the Stadt-theatre, in Halle, retaliated by dismissing them *en masse*. He has chosen for the coming season operas that can be performed without chorus. It is surprising the number of operas that can be performed in this manner.

Ludwig Mendelssohn, composer and pianist, father of Felix Robert Mendelssohn the noted cellist, died recently in Berlin. He is the composer of a number of songs and other works.

Opera on Chess. Serge Prokofieff, composer of *My Love of the Three Oranges*, shortly to be produced by the Chicago Grand Opera Company, is a chess enthusiast, and is considering writing an opera and using for characters the chessmen set he obtained a furniture background of exotic costumes and scenery.

A miniature orchestra to present works of the classic period is being adopted to large modern orchestras, has been organized in Chicago. Its personnel to be composed of members of the Chicago Symphony Orchestra.

Starless Opera in London. Great expectations are entertained in connection with the new co-operative organization for the forthcoming season. The principal artists when they appear on the stage of the Beecham company, are obliged to restrict themselves to share purchases of £150 each, and the chorus and the musicians to approximately one-third of that amount. The plan is to democratize the ventures, and prevent domination by any artistic personality.

The newly-invented orchestral bruiteur, or noise-making instrument invented by Luigi Russolo helped bring about the downfall of Marinetti's opera *Superbia*—his first venture into Futurism, which was vigorously hissed when produced in Naples.

Parsifal has just been given in Rio de Janeiro with great success. German Interests are working enthusiastically to further all German art matters in Latin American countries. The German group in Mexico City has just erected a statue to Beethoven. *Parsifal* will also be given in Havanna this winter.

Mme. Elly Ney, German virtuoso pianist now touring America, has created a very favorable impression everywhere. She was born in Dusseldorf, in 1882, of Alsatian lineage. Her training was received under Seltz, Leschetizky and Sauer. Her husband is the Dutch conductor and violinist Willy van Hoogstraten.

Karl Michael Zichrer, famous Viennese composer who conducted an orchestra at the World's Fair in Chicago, is said to be ill, penniless and literally starving at the age of 78 in Vienna. His address is K. M. Zichrer, III Erdbergstrasse I Vienna Austrasse. Perhaps some American lovers of the waltz, who remember his Danube Waltzes and his Old Vienna, may want to send him a little gift. A dollar in American money is a small fortune in Vienna now. Why not give the old gentleman a little surprise as one of your Christmas charities.

Pavlowa has discovered a new trick in stage lighting which set all New York a-talking. The trick was accomplished by a young artist in lights and tints, Nicholas de Lipsky. Assists in producing a dissolving scene in full view of the audience by means of lights rather than by changing the scenery itself. In the dance *Diongaea*, with music by Tcherepnin, the first scene bathed in ruby light shows a rocky gorge. Merely changing the color of the lights to dark night blue the gorge disappears and in its place appears a lovely lake framed by weeping willows. It is based upon the principle that certain colors absorb certain light tints.

John D. Rockefeller's daughter, Mrs. Harold F. McCormick, is reported to have made a statement that she will interest herself in the production, through the Chicago Opera Company, of any worthy Grand Opera by an American which is comparable with the best product of European composers. This ought to oil the way to greater progress in the art.

Johann Strauss has just been honored with a beautiful monument erected in the city park of Vienna.

Hunter Welsh, American piano virtuoso, graduate of the University of Pennsylvania, and for eight years a pupil of Emil Sauer, died in Philadelphia recently in his forty-fifth year. Mr. Welsh was overtaken with a fatal illness just at the time when his ability was beginning to be recognized on the concert stage.

A Congress of the music teachers connected with the government conservatories of Italy was recently held with very great success at Turin. This was the first meeting of its kind held in Italy and was largely attended.

For the first time in years the star attraction at the Metropolitan is a soprano and not a tenor. It is generally recognized that Mme Galli-Curci is presented to take the place of the lamented Caruso. If rumor is correct she receives a figure considerably greater than did Caruso, and even then was not anxious to give up even temporarily her far more lucrative concert work to take on additional opera engagements.

Chicago opened its eleventh Opera season with *Samson and Delila*. The stars were Muratore and d'Alvarez. Mary Garden has already established her success as a manager.

Caliapine, the Russian blood giant, whose basso voice and powerful acting always made him known the world around, suffered so severely from a cold that his opening appearances in New York were anything but satisfactory, save for the enthusiasm of his compatriots who were willing to crowd in every available crevice to listen to his wonderful art.

The Paris Concerts of the Harvard University Glee Club were received with immense favor by the critics of the French capitol. *Le Menestrel* comments upon their vigor, their perfect precision and their fine musical sense. There were sixty students in the group and both France and Italy were visited.

Pittsburgh, Pa., has a new musical paper, "The Forecast." A very live and interesting first issue has just arrived. Congratulations.

Boston is said to be seeking a $2,000,000 endowment fund for her orchestra which has greatly missed the munificence of the founder Colonel Henry Lee Higginson.

Ivor Novello, the youthful composer of "Keep the Home Fires Burning," is responsible for the music of three of the musical shows which will be seen in London this year.

Saint-Saëns recently declared in Dieppe that he was playing in public for the last time, completing seventy-five years of public appearances. Few other artists have ever had such a lengthy career.

Josef Mann, leading tenor of the Berlin Opera and one of the notables engaged for the Metropolitan season of New York this year, died on the stage from heart failure while singing *Aida* in the German Capital.

"Two Piano Playing" is becoming more and more popular. Guy Maier and Lee Pattison, both excellently trained American concerts pianists, have made a success of this form of duet performance, and report that they have seventy-five engagements for the coming season.

Columbia University, of New York, will have one or two fellowships in Church Music due to the bequest of $20,000.00, made in the will of Charles Baier to celebrate his fifty years of service as organist and as a choirmaster in Trinity Church, New York City.

Thanes novel, *In the Shadow of the Cathedral*, will be made into an opera. George Hue has composed the music. It will have its first production this year at the Opera Comique.

Caruso's voice, singing Handel's *Largo* (said to be his best record) was heard at the memorial services held in New York City. The congregation assembled was moved to tears.

CONTENTS FOR JANUARY, 1922

World of Music		1
Editorial		5
Would I Take up Music Again? Symposium,	*George Chadwick, Felix Borowski, Charles Wakefield Cadman, Arthur Pratt, Harold Randolph, Walter Damrosch, Rossetter G. Cole, Waldo Selden Pratt, Birdice Blye*	6
Musical Catechism	*Mary M. Schmitz*	12
From a Master's Workshop	*F. Corder*	13
Recorded Music	*Grace Johnson*	14
Piano Student and Violin Teacher,	*Otto Meyer*	15
Teachers' Round Table,	*Richard Trustham*	16
The Story of the Turn	*E. E. Hipscher*	17
Helpful Piano Lessons	*Blanche J. Stannard*	18
The Review Recital	*Albert Bowerman*	18
Ideals of a Music Worker	*Eva M. Grew*	18
Here and There in Music,	*The Recorder*	19
The Music Room	*Charles D. Isaacson*	20
Concert Work,	*Conducted by N. J. Corey*	21
The Musical Scrap Book		22
Musical Jokes	*Francesco Berger*	51
Touch in Old and New Pianos		51
The Singer's Etude,	*Conducted by D. A. Clippinger*	52
The Master Operas, *La Tosca*		55
The Organist's Etude		56
Question and Answer Department,	*Arthur de Guichard*	59
The Violinist's Etude,	*Conducted by Robert Braine*	60
How to Arrange for Small Orchestra,	*E. H. Pierce*	63
The Junior Etude,	*Conducted by Miss E. Gest*	71

MUSIC

Home Thought	*C. Moter*	23
On the Mexican Waters	*W. A. Johnson*	24
The Village Fair	*G. Tompkins*	25
Alla Mazurka	*A. Nemerowsky*	26
Petite Scene de Ballet	*F. Schütt*	27
Norwegian Bridal Procession (4 hands),	*E. Grieg*	28
Concert Waltz	*R. Dolce*	32
In a Hurry	*G. L. Spaulding*	33
Parade March	*A. Garland*	34
Adoration	*F. P. Atherton*	39
Waltz of the Flowers	*P. I. Tschaikowsky*	40
Playful Rondo	*F. A. Williams*	41
Dream Faces	*W. Rexwald*	42
Gondolieri	*H. Reinhold*	42
Jolly Home Coming	*F. Stöehing*	43
Spirited Dance	*P. Pierné*	43
Caprice Grotesque (Violin and Piano),	*C. V. Lachmund*	47
Finale (Organ)	*E. H. Sheppard*	48
We Shall Never Part Again (Vocal),	*W. Rolfe*	49
Golden Hours as They Are (Vocal),	*R. H. Terry*	50

A Guide for 1922 Music Buyers—A

A Careful Reading of these Lists Will Repay Teachers

PRIMERS—RUDIMENTARY WORKS

BILBRO, MATHILDE. Spelling Lessons in Time and Notation $0 50
In a unique manner this work acquaints the pupil with all phases of notation.
BURROWES'S PIANOFORTE PRIMER (PAPER) 20
CLARKE, H. A. Theory Explained to Piano Students 50
Teaches the principles of Harmony in the simplest and quickest manner.
CUMMINGS, W. H. Rudiments of Music. *With questions for examinations* 60
EVANS, M. G. Primer of Facts About Music 60
A compact musical encyclopedia. Imparts all the essential instructional facts necessary to a musical education.
FOUR-OCTAVE KEYBOARD CHART (Cloth) 75
(Boards) 50
JOUSSE'S MUSICAL CATECHISM (PAPER) 20
KILLOUGH, G. C. Gibbon's Catechism of Music 60
499 Questions and Answers. Notation, time values, intervals, scales, keys, chords, embellishments, etc.
LANDON, C. W. Writing Book for Music Pupils, Book I 60
" Writing Book for Music Pupils, Book I 40

LANDON, C. W. Writing Book for Music Pupils, Book II $0 40
A practical and easily understood presentation of everything writable in musical characters, leading to a full knowledge of notation.
MARKS, E. F. Writing Book 25
Her quiet alternating with staff ruling and ordinary ruled lines for dictation.
MORRIS, M. S. Writing Primer 30
No previous knowledge of music required. Beginner learns the rudiments of music by writing simple exercises.
SUTOR, ADELE. Note Spelling Book 50
This is one of the most successful devices for reaching notation to the young.
TAPPER, THOS. Children's Biographies of Bach, Mozart, Schubert, Schumann, Handel, Chopin, Liszt, Beethoven, Mendelssohn, Haydn, Verdi and Wagner. Each 20
The child, by doing a little pasting and bending, illustrates and practically makes his or her own book.
VENTH, C. Musical Theory and Writing Book 75
Teaches theory through writing exercises.

PIANO INSTRUCTORS

ABBOTT, Mrs. A. T. A Method for Gaining a Perfect Knowledge of the Notes $0 25
BATCHELLOR-LAWSON. Musical Kindergarten Method 2 00
For the nursery and classroom. This work is unique in its design.
BEGINNER'S METHOD. Theo. Presser 1 00
Intended for the young beginners and perfectly adapted to their needs and inspiring not only pleasant but rapid progress. Phenomenally popular with teachers who instruct young pupils.
BEYER, F. Elementary School of Piano Playing
FIRST STEPS IN PIANO STUDY 1 25
A concise, practical and melodious introduction to pianoforte study. Carefully graded.
HUDSON, MRS. H. B. A B C of Piano Music 50
For starting the youngest child.
" Melodies Without Notes 60
To follow A B C of Piano Music.

KOHLER, LOUIS. Practical Piano Method, Op. 249. Vols. I, II and III, each $0 75
KOHLER, LOUIS. Practical Piano Method, Op. 300. Vols. I, II and III, each 1 25
Leads to solid musicianship through an easily graded, pleasant and interesting course of practical study.
NORGORD, C. L. Young Beginner's Book 1 75
Suggestive studies for music lovers.
SCHMOLL, A. New Piano Method. In Two Books, Each 1 25
One of the most popular Piano methods of the modern day.
STUDENT'S BOOK. Theo. Presser. School of the Pianoforte 1 00
Intended to follow Mr. Presser's enormously popular Beginner's Book, but adapted to succeed any elementary instruction. The material is all bright and sparkling, melodious and attractive.
WAGNER, E. D. First Instruction Book for the Piano. Part I 1 25

PIANO COLLECTIONS—FOUR HANDS

BASCHNISKY, P. One Year in the Life of a Child $0 75
12 little pieces, with accent ad lib. A characteristic number for each month.
CHILDHOOD DAYS (Recollections of Youth). Instructive Duets for Teacher and Pupil 75
CONCERT DUETS 1 25
24 pieces, 150 pages, classical and popular, medium difficulty.
DUET HOUR. 31 Duets in Easy Grades 75
DUTTON, THEODORA. Mother Goose Duets 75
ENGELMANN FOUR HAND ALBUM 1 00
FOUR-HAND EXHIBITION PIECES 1 25
FOUR HAND MISCELLANY 1 25
FOUR HAND PARLOR PIECES 1 25
GAENSCHALS, C. Home Pleasures 60
Very easy four hand pieces.
JUVENILE DUET PLAYERS 75
MARCH ALBUM 90
MOSZKOWSKI, M. Spanish Dances 1 00
MUSIC LOVERS' DUET BOOK 75
OPERATIC FOUR HAND ALBUM. 22 Duets 75

SARTORIO, A. Instructive Four Hand Album. Pleasant Duets, Eight Instructive Four Hand Pieces, Op. 1042 ..... $0 75
" Recollections of Youth, Op. 1064 ..... 1 25
SPAULDING, G. L. You and I 90
" Nursery Tales Retold 75
" Just We Two 75
For young students. Both parts easy. Very good for sight reading.
STUDENT DUET PLAYERS' ALBUM 75
STANDARD OVERTURE ALBUM 1 00
160 pages, 10 famous overtures, including Poet and Peasant, Martha, Carmen, Tannhauser, etc.
TWO PIANISTS 1 25
VERY FIRST DUET BOOK 75
Pieces in the first and second grades for two students of nearly equal attainments.
WOOD, D. D. Musical Zoo 75
YOUNG DUET PLAYERS (Herthan) 75

VIOLIN MATERIAL

AIQUONI, K. H. Practical Method for the Young Violinist $1 25
BENJAMIN, FRANK T. Comprehensive Violin Method 1 25
BLUMENSTENGEL, A. Scale and Arpeggio Studies, Vol. I 50
DANCLA, CH. Six Petits Airs Varies, Op. 89 75
DE BERIOT, C. Method for Violin, Vol. I 1 00
FAVORITE OLD TIME TUNES. Violin and Piano 1 00
FRANKLIN, F. A. Operatic Selections 90
" Selected Classics 90
HOFFMANN, R.J. First Studies in First Position, Op. 25, Book I 60
HOHMANN, C. H. Practical Violin School, German and English Text, complete 1 00
" Same in 5 Books, each 50
KAYSER, H. E. Elementary and Progressive Studies, Op. 20. 3 Books, each 50
LEVENSON, C. 50 Selected Studies in the First Position 1 00

LEVENSON, C. Selected Studies in Second and Third Positions $1 00
LIEURANCE, THURLOW. Indian Melodies 1 00
PLEYEL, I. J. Petit Duo for Two Violins, Op. 8 75
SCHRADIECK, H. Violin Studies
T. echnical Studies. Vol. I 60
SEVCIK, O. School of Bowing, Op. 2, Vol. I 75
STANDARD VIOLINIST, 32 pieces 1 00
STUDENT'S POPULAR ALBUM. 22 Favorite Compositions 90
TOURS, B. Complete Instructor for Violin 1 00
VIOLINIST'S POPULAR REPERTOIRE. 29 pieces 75
WATSON, MURIEL M. Bel Canto Method for Violin 1 25
Positively the most elementary method ever written for the violin.
WICHTL, G. Op. 10, The Young Violinist 1 00
WOHLFAHRT, F. Elementary Violin Method for Beginners, Op. 38 ..... 1 00
" Op. 45, 2 Books; Op. 74, 2 Books, each book 50

PIANO TECHNICS AND STUDIES

BACH, J. S. Little Preludes and Fugues $0 75
" Inventions for the Piano 1 00
" First Study of Bach (Lenthon) 60
" Well Tempered Clavichord, Vol. I 1 75
BECKER, GUSTAVE L. Exercises for Developing Accuracy in Piano Playing 80
BERTINI, H. 25 Studies for Pianoforte, Op. 29 75
" 25 Studies for Pianoforte, Op. 100 75
BIEHL, A. Elements of Piano Playing, Op. 30 60
BILBRO, MATHILDE. General Study Book 75
" Melodies in Difficult Keys 90
" 25 Melodies for Eye, Ear and Hand Training 75
BLOSE, JOH. M. Pedal Book 1 00
BUGBEE, L. C. First Grade Studies. Easy, original, melodious study pieces 1 00
" Second Grade of Melodic Studies
A volume to succeed "First Grade Studies" by the same author.
BURGMULLER, F. 25 Studies, Op. 100 75
" 12 Brilliant and Melodious Studies, Op. 105 75
" 18 Etudes de Genre, Characteristic Etudes, Op. 109 75
CHORDS AND ARPEGGIOS (Orem) 35
CLEMENTI, M. Gradus ad Parnassum 1 25
CONCONE, J. Selected Studies 1 25
" Op. 24; 37, each 60
" Op. 25; 30, 31, each 75
COOKE, J. F. Mastering the Scales 1 50
Enables the teacher to start scale study with very young pupils and carry it on to the highest degree of proficiency with advanced students. Practice material fully written out. Many original features found in no other work.
CRAMER, J. B. Fifty Selected Studies 1 50
CZERNY, C. Virtuoso Pianist Studies, Op. 139 ..... 1 00
" 100 Easy and Progressive Lessons 75
" 101 Short Exercises in Passage Playing. Op. 261 ..... 1 00
" School of Velocity, Op. 299 ..... 1 25
" School of Velocity, Op. 299. 4 books, each 50
" 6 Octave Studies, Op. 553 50
" First Pianoforte Instructor, Op. 599 75
" Preliminary School of Dexterity, Op. 636 75
" Art of Finger Development, Op. 740 ..... 1 00
" Op. 740, 6 books, each 75
" Practical Finger Exercises. Op. 802 ..... 1 25
CZERNY-LEBERT. Selected Studies. Three books, each 1 00
Czerny's most necessary studies selected and arranged in progressive order. His most successful and most widely used works are named above.
DORING, C. H. School of Octave Playing. Op. 24 75
DUVERNOY, J. B. Ecole du Mecanisme. Op. 120 75
" Ecole Primaire, Op. 176 60
GREENWALD, M. 20 Progressive Studies. Grade 2 25
GURLITT, C. Easiest Velocity Studies. Op. 83 75
" First Lessons., Op. 117 50
" Reading Exercises, Op. 130 75
" School of Vel ocity. Op. 141 75
HABER BIER, E. Etudes Poesies, Op. 53, 59 ..... 1 00
HANON, C. The Virtuoso Pianist, Complete 1 75
HEINZE, L. G. The Piano Beginner 80
" The Progressing Piano Player 80
HELLER, STEPHEN. Selected Studies. The best studies from the most popular opus numbers 1 50
" 25 Melodious Studies, Op. 45 ..... 1 00
" 30 Progressive Studies, Op. 46 ..... 1 00
" 25 Studies, Op. 47 ..... 1 00
HERZ, H. Scales and Exercises 75
JONAS, A. ALBERTO. The Pianoscript Book 1 50
A unique method covering all phases of modern piano playing in which suggestions and criticisms may be kept by the student.
KLEINE PISCHNA 60
KOELLING, CARL. Major and Minor 75
This work takes the pupil in the second or third grade through all the major and minor keys with suitable studies and study pieces.
KOHLER, L. First Studies, Op. 50 60
" 12 Little Studies, Op. 157 60
" 12 Progressive Exercises, Op. 151 60
" Very Easiest Exercises, Op. 190 60
" Small School of Velocity, Op. 242 60
KROEGER, E. R. Etudes for the cultivation of the left hand 1 25
KUNZ, K. J. Two Hundred Short Two-Part Canons, Op. 14 ..... 1 00
LACK, THEO. Op. 289, L'Art du Clavier 1 50
10 Melodious Studies in modern style.
LANDON, C. W. Playing Two Notes Against Three 80
" Wrist Studies 75
LESCHETIZKY METHOD. The Modern Pianist. (Prentner) 1 75
LOESCHHORN, A. Selected Studies, two vols. The best selection of short, specific, technical studies, each 75
" Op. 65, Studies for the Development of Technic and Expression, three books, each 50
" Op. 65, complete 1 00
" Op. 66, Etudes Progressives, three books, each 50
" Etudes Progressives, Op. 66, complete 1 00
MacFARREN, WALTER. Comprehensive Scale and Arpeggio Manual 1 50

MASON, Dr. WM. Touch and Technic: Part I, The Two Finger Exercises: Part II, The Scales; Part III, The Arpeggios; Part IV, The School of Octaves. 4 Books each $1 00
One of the most remarkable works in the entire range of pianoforte pedagogy by an author recognized as the most distinguished of all American pianists and teachers.
MATHEWS, W. S. B. First Lessons in Phrasing .. 1 50
" Studies in Phrasing, Book I 1 50
" Studies in Phrasing, Book II 1 50
" STANDARD GRADED COURSE OF STUDIES. 10 volumes, 10 grades, each 1 00
This is the original, and in spite of dozens of imitators, still the one universally used course of piano study, combining and suggesting everything essential for acquiring a perfect knowledge of, as well as finished skill in, piano playing.
MORRISON, R. S. Second Grade Study. 10 Characteristic Pieces 75
Fresh and original teaching material by a well-known contemporary writer, suitable to accompany or replace studies by such writers as Streabbog.
PALOVERDE, M. Left Hand Facility 1 25
Easy study pieces.
PARLOW, E. First and Second Grade Study Pieces 1 00
PERRY, E. B. Lyric Studies 1 00
" Wrist Studies 1 00
PHILIPP, I. Exercises in Extension. Unique studies. Strengthen and stretch the hand 75
" Op. 60. Finger Gymnastics 1 50
" Preparatory School of Technic. Daily practice in technical essentials 1 25
" School of Technic. An exhaustive compendium of modern technic 2 00
" The New Gradus ad Parnassum, in eight books:
Book I, Left Hand Technic; Book II, Right Hand Technic; Book III, Hands Together; Book IV, Arpeggios; Book V, Double Notes; Book VI, Octaves and Chords; Book VII, The Trill; Book VIII, Various Difficulties; Each 1 00
The contributions of Isidor Philipp, of the Paris Conservatory, to the literature of pianoforte study occupy a front place in modern piano teaching. His most successful and most widely used works are named above.
PISCHNA, Easy Progressive Exercises 1 50
PLAIDY, L. Technical Exercises 1 25
PRESSER, THEO. First Studies in Octave Playing
" Selected Octave Studies. Equal development of both hands for facility and strength. 75
RANSOM, E. Through the Major Keys 75
ROGERS, J. H. Octave Velocity. Short, interesting, musical studies of great technical value 1 00
" Double Note Velocity 1 00
SARTORIO, A. 12 Instructive Pieces in Melody Playing and Expression, Op. 368 ..... 1 00
" 10 Melodious Studies in Velocity, Op. 380. 1 00
" Melody and Velocity, Op. 372 ..... 1 00
" Ten Melodious Studies for Advancing Players, Op. 876 ..... 1 00
" Twelve Melodious Studies in Embellishment, Op. 902 ..... 1 25
" Ten Brilliant Octave Studies, Op. 1044 ..... 1 00
" Finger Freedom Studies, Op. 1060 ..... 1 25
" Studies in Syncopation, Op. 1079 ..... 1 25
" Studies for Left Hand Alone, Op. 1103 ..... 1 25
SCALES AND CADENCES (Presser) 35
SCHMITT, A. Preparatory Exercises, Op. 16a 50
SCHMOLL, A. Studies and Study Pieces, 2 vols. An abundance of material furnishes technical equipment as well as a sense of the beautiful. Each 1 00
SCHNECKER, P. A. Melodious Studies in Style and Mechanism. To develop especially fluency, facility and good style 1 25
SCHULZ, F. A. Scales and Chords 50
SCHWALM, R. Daily Exercises 1 00
SMITH, WILSON G. Etudes Arabesques, Op. 75 1 00
SPAULDING, G. L. Etudes Melodiques 1 00
For students just beginning third grade. Each study brings out some special point.
STANDARD CONCERT ETUDES
Difficult. To follow Standard Graded Course.
STEINHEIMER, S. Time Studies 80
A new and attractive set of studies for second and third grade work. Each study is intended to exemplify and work out some special rhythmical device.
STREABBOG, L. Twelve Melodic Studies, Op. 63 75
" Twelve Easy and Melodious Studies, Op. 64 75
VOGT, J. 24 Octave Studies, Op. 145 75
WIECK, F. Piano Studies 75

Selected List of Dependable Publications

Desiring to Strengthen and Modernize their Teaching Systems

PIANO COLLECTIONS

DVANCED STUDY PIECES $1 00
Pieces of technical value as well as musical merit in 4th, 5th and 6th grades.
ALBUM OF DESCRIPTIVE PIECES 1 25
Characteristic piano pieces, depicting musically various scenes and impressions. Intermediate Grade.
AMERICAN COMPOSERS' ALBUM 1 25
BACH, J. S. Album of Favorite Pieces 75
BEETHOVEN, L. V. Sonatas 2 50
" Selections from Piano Works 1 00
" Easier Piano Compositions 75
BOHM, C. Favorite Compositions 75
BUGBEE, L. A. Merry Rhymes for Childhood Times. Vocal or Instrumental
CELEBRATED COMPOSITIONS BY FAMOUS COMPOSERS 1 00
CELEBRATED PIECES IN EASIER ARRANGEMENTS 1 00
CHAMINADE, C. Album of Favorite Compositions 75
CHOPIN, F. Complete Waltzes 1 00
" Etudes (Opus. 10 and 25, complete 2 50
" Lighter Compositions for Piano 75
" 18 Complete Nocturnes 1 25
" Selected Works (I. Philipp) 75
" Polonaises 1 25
" Preludes 1 00
CLEMENTI, M. Sonatinas (Ops. 36, 37, 38 ..... 1 00
COMPOSITIONS FOR THE PIANOFORTE BY WOMAN COMPOSERS 1 00
CRAMM, H. M. New Tunes and Rhymes for Little Pianists (with words) 75
" Pleasant Pastimes (with words) 75
" Sunny Day Songs (with words) 75
DELEONE, F. Little Tunes for Little People 75
DUTTON, THEODORA. The First Progress 75
EASY DANCE ALBUM 75
ENGELMANN, H. 24 Pieces for Small Hands 75
" Album of Easy Pieces. 26 most popular teaching pieces 75
" Album of Favorite Pieces. His best drawing-room pieces, including "Melody of Love" 1 00
FIRST DANCE ALBUM 75
FIRST PARLOR PIECES 75
FIRST RECITAL PIECES 1 00
FIRST SONATINAS 75
FIRST PIECES IN THE CLASSICS 1 00
GODARD FAVORITE COMPOSITIONS 1 00
GREENWALD, M. Children's Songs and Games 75
" Melodies of the Past 75
" Juvenile Pieces 75
" Children's Rhymes from A to Z 1 00
Popular traditional children's songs and games arranged as piano pieces.
GRIEG, ED. First Peer Gynt Suite, Op. 46 75
" Album of Miscellaneous Pieces 1 25
GURLITT. Album Leaves for the Young 60
" Album of Selected Compositions (Mathews) 1 00
HAMMER, A. Old Popular Airs with New Tunes 60
HANDEL ALBUM (Presser) 75
HARTMANN, A. Fifty-two Old Hungarian Melodies 1 25
Playable versions of old folk melodies arranged in easy keys.
HAYDN, J. Sonatas, Vol. I 1 25
" Sonatas, Vol. II 1 25
HEINS, C. Album of Pianoforte Pieces 75
HUDSON, O. Musical Poems for Children 75
" Musical Sketches 75
KERN, C. W. Mississippi River Sketches 1 25
Attractive characteristic pieces, based upon American river scenes. Grade 4.
KROGMANN, C. W. Two-Five-Note Recreations. 1 00
KUHLAU, F. Sonatinas 1 00
LEFT HAND RECREATION ALBUM 75
LICHNER, H. Sonatinas, Op. 4, 49, 66 ..... 1 25
LISZT, F. Album of Celebrated Works 1 25
" Concert Album 1 00

LITTLE HOME PLAYER. Piano or Organ $0 75
MacDOWELL, EDW. 6 Poems after Heine, Op. 31 1 25
MASTER PIECES. The 21 best compositions from the greatest masters 1 50
MATHEWS, W. S. B. Standard First and Second Grade Pieces 1 25
" Standard Third and Fourth Grade Pieces .. 1 25
" Standard Fifth and Sixth Grade Pieces. Large collections for teaching and recreation purposes, each 1 50
" Standard Compositions, Vol. I, Grade 1 to Vol. VII, Grade VII, each 1 00
MENDELSSOHN. Songs Without Words (Complete) 1 75
MODERN DANCE ALBUM. 75
MODERN DRAWING-ROOM PIECES 1 25
MOSZKOWSKI, M. Favorite Compositions 75
MOZART, W. A. Sonatas, 2 vols., each. 1 50
" Sonatas, Complete 3 00
" Album of Favorite Compositions 1 00
NEW AND MODERN SONATINA ALBUM 1 25
PALOVERDE, M. Songs and Dances from Foreign Lands. Second Grade Piano Pieces 75
PARLOR and SCHOOL MARCHES 1 00
PIANO PLAYER'S REPERTOIRE OF POPULAR PIECES. 39 Popular Pieces 75
POPULAR HOME COLLECTION. 46 Pieces 75
POPULAR PARLOR ALBUM 75
POPULAR RECITAL REPERTOIRE. 31 Pieces .. 75
ROGERS, J. H. Toy Shop Sketches 75
ROWE, DANIEL. Tone Stories for Boys and Girls To play or sing. Large notes 75
SCHOOL AND HOME MARCHES 75
SCHUBERT, F. Impromptus, Moments Musicals. 1 00
SCHUMANN, R. Selected Works 1 00
" Album for the Young, Op. 68 75
" Scenes from Childhood, Op. 15 50
SLATER, D. D. Pictures from Fairyland 1 00
" Pictures from Holiday Land 1 00
" Pictures from Switzerland 1 00
Second grade teaching pieces of merit.
SMITH, HANNAH. Rhyming Tunes for Little Players 75
SONATA ALBUM. Two Vols., each 2 00
SONATINA ALBUM (Louis Kohler) 1 50
SPAULDING, GEO. L. Souvenirs of the Masters. Introducing famous melodies 1 00
" Album for the Pianoforte 1 00
" Birthday Jewels 75
" Tunes and Rhymes (with words) 75
" Youthful Diversions (with words) 75
" Well-known Fables Set to Music (with words) 75
STANDARD ADVANCED ALBUM. 28 Pieces 75
STANDARD AMERICAN ALBUM. 42 Pieces 75
STANDARD BRILLIANT ALBUM. 27 Pieces 75
STANDARD ELEMENTARY ALBUM. 82 Pieces 75
STANDARD FIRST PIECES. 72 Pieces 75
STANDARD OPER ALBUM 75
Melodies from the great operas arranged in the best manner in intermediate difficulty for use beyond the fourth grade.
STANDARD PARLOR ALBUM. 41 Pieces 75
STANDARD STUDENT'S CLASSIC ALBUM 75
SUNDAY PIANO MUSIC 1 00
Dignified piano music, especially useful for the church pianist.
SWIFT, N. Storytime and Playtime 1 00
TERRY, F. L. Little Artist. The 60
TREBLE CLEF ALBUM 75
TSCHAIKOWSKY, P. Album for the Young 75
20TH CENTURY DANCE ALBUM 75
VERY FIRST PIECES. THE 75
WACHS, PAUL. Album of Favorite Compositions 1 00
WAGNER-LISZT. Album of Transcriptions 1 00
YOUNG PLAYER'S ALBUM. 70 Pieces 75

VOCAL METHODS AND STUDIES

ABT, F. Singing Tutor, complete $1 50
ARTHUR, A. Lessons in Voice Training. Med. Voice 75
CONCONE, J. Fifty Lessons, Op. 9 ..... 1 00
GREENE, H. W. Standard Graded Course of Vocalises
MARCHESI, M. Elementary Progressive Exercises. Op. 1 ..... 1 00
MARCHESI, S. 20 Elementary and Progressive Vocalises for Medium Voice, Op. 15 ..... 1 00
MYER, EDMUND J. Vocal Instructor. A practical guide to artistic methods 1 00
" A Revelation to the Vocal World 60
REDDALE, F. The School Singer. For normal classes; includes a large collection of songs for all purposes 60
ROOT, F. W. Methodical Sight Singing. The Beginning 60

ROOT, F. W. Methodical Sight Singing, Through the Keys $0 60
" Methodical Sight Singing, Progressive Music-Reader 60
" Introductory Lessons in Voice Culture 1 00
" Guide for Male Voice 1 25
SIEBERT, F. Elementary Exercises, 36 8-Measure Studies, Op. 92, Soprano 50
" Op. 87, Mezzo-Soprano 60
" Op. 84, Alto 60
VACCAI, N. Practical Italian Vocal Method 75
VIEHL, G. Graded Studies in Sight Singing 75
WHELPTON, G. Vocal Studies for Soprano and Tenor 75
" Vocal Studies for Medium Voice 75
A help for the busy teacher. The needed exercises given in progressive order.
" Student's Manual of Sight Singing 75

VOCAL COLLECTIONS

ARTISTIC VOCAL ALBUM FOR HIGH VOICE .. $1 25
ARTISTIC VOCAL ALBUM FOR LOW VOICE .. 1 25
BERWALD'S MEN'S CHOIR 60
BISPHAM, DAVID. Celebrated Recital Songs 2 00
The most notable collection of songs, ancient and modern, made in recent years.
CECILIAN CHOIR. Sacred two part Songs 75
" Standard Third and Fourth Grade Pieces .. 1 25
" Standard Fifth and Sixth Grade Pieces. Large collections for teaching and recreation purposes 1 50
" Standard Compositions, Vol. I, Grade 1 to Vol. VII, Grade VII, each 1 00
MENDELSSOHN. Songs Without Words (Complete) 1 75
MODERN DANCE ALBUM. 75
MODERN DRAWING-ROOM PIECES 1 25
MOSZKOWSKI, M. Favorite Compositions 75
MOZART, W. A. Sonatas, 2 vols., each. 1 50
" Sonatas, Complete 3 00
" Album of Favorite Compositions 1 00
NEW AND MODERN SONATINA ALBUM 1 25
PALOVERDE, M. Songs and Dances from Foreign Lands. Second Grade Piano Pieces 75
PARLOR and SCHOOL MARCHES 1 00
PIANO PLAYER'S REPERTOIRE OF POPULAR PIECES. 39 Popular Pieces 75
POPULAR HOME COLLECTION. 46 Pieces 75
POPULAR PARLOR ALBUM 75
POPULAR RECITAL REPERTOIRE. 31 Pieces .. 75
ROGERS, J. H. Toy Shop Sketches 75
ROWE, DANIEL. Tone Stories for Boys and Girls To play or sing. Large notes 75
SCHOOL AND HOME MARCHES 75
SCHUBERT, F. Impromptus, Moments Musicals. 1 00
SCHUMANN, R. Selected Works 1 00
" Album for the Young, Op. 68 75
" Scenes from Childhood, Op. 15 50
SLATER, D. D. Pictures from Fairyland 1 00
" Pictures from Holiday Land 1 00
" Pictures from Switzerland 1 00
Second grade teaching pieces of merit.
SMITH, HANNAH. Rhyming Tunes for Little Players 75
SONATA ALBUM. Two Vols., each 2 00
SONATINA ALBUM (Louis Kohler) 1 50
SPAULDING, GEO. L. Souvenirs of the Masters. Introducing famous melodies 1 00
" Album for the Pianoforte 1 00
" Birthday Jewels 75
" Tunes and Rhymes (with words) 75
" Youthful Diversions (with words) 75
" Well-known Fables Set to Music (with words) 75
STANDARD ADVANCED ALBUM. 28 Pieces 75
STANDARD AMERICAN ALBUM. 42 Pieces 75
STANDARD BRILLIANT ALBUM. 27 Pieces 75
STANDARD ELEMENTARY ALBUM. 82 Pieces 75
STANDARD FIRST PIECES. 72 Pieces 75
STANDARD OPER ALBUM 75
Melodies from the great operas arranged in the best manner in intermediate difficulty for use beyond the fourth grade.
STANDARD PARLOR ALBUM. 41 Pieces 75
STANDARD STUDENT'S CLASSIC ALBUM 75
SUNDAY PIANO MUSIC 1 00
Dignified piano music, especially useful for the church pianist.
SWIFT, N. Storytime and Playtime 1 00
TERRY, F. L. Little Artist. The 60
TREBLE CLEF ALBUM 75
TSCHAIKOWSKY, P. Album for the Young 75
20TH CENTURY DANCE ALBUM 75
VERY FIRST PIECES. THE 75
WACHS, PAUL. Album of Favorite Compositions 1 00
WAGNER-LISZT. Album of Transcriptions 1 00
YOUNG PLAYER'S ALBUM. 70 Pieces 75

LIEURANCE, THURLOW. Indian Songs $1 50
Songs of the North American Indian 1 50
MEN'S GLEE COLLECTION 75
NEIDLINGER, W. H. Favorite Song Book 1 00
SACRED DUETS. For all Voices 1 25
SINGER'S REPERTOIRE. 36 Songs 75
SLATER, D. D. Four Sacred Songs 1 00
STANDARD SONG TREASURY. 48 Songs 75
STANDARD VOCALIST. 50 Songs 1 00
STRICKLAND, LILY. Seven Songs from Way Down South 1 25
STUDIO SONG ALBUM 1 00
Teaching Songs. Medium Voice.
TWO PART SONGS. Women's voices 75
WOMEN'S CLUB COLLECTION 75

ORGAN WORKS

AMERICAN ORGANIST $2 00
Preludes, postludes and offertories for church and recital, all by prominent American writers.
BACH, J. S. Eight Short Preludes and Fugues .. 75
CLASSIC AND MODERN GEMS for Reed Organ 1 25
LANDON, C. W. Organ Melodies 1 50
An album of transcriptions for the pipe organ, various classic and modern masters being represented.
" Reed Organ Method. Paper 1 25
" School of Reed Organ Playing, 4 vols., 4 grades, each 1 00
ORGAN PLAYER. OREM, P. W.—Pipe Organ Collection 2 00

ORGAN REPERTOIRE. OREM, P. W. Pipe Organ Collection $2 00
PRESSER, THEODORE. Melody Studies. Reed Organ 1 00
REED ORGAN PLAYER. Collection of classic and modern gems 90
ROGERS, J. H. Graded Materials for Pipe Organ. An instructor especially for pianists 1 25
STAINER, Dr. J. The Organ (New Edition) 1 25
STANDARD ORGANIST. Pipe Organ Pieces 75
WHITING, GEO. E. Progressive Studies for the Pipe Organ. To follow the elementary stage 1 25
" The Beginner's Pipe Organ Book. A standard technical and musical instructor 1 25
" New Organist. Pipe Organ Collection 2 00

MUSICAL THEORY, REFERENCE BOOKS, GENERAL MUSICAL LITERATURE

BALTZELL, W. J. History of Music $2 00
Adopted by leading schools, colleges and conservatories of music. Many illustrations and review questions.
BENDER G.C. Business Manual for Music Teachers 1 25
CLARKE, H. A. Harmony, A Text-Book 1 25
Intended to enable the pupil to grasp easily and comprehensively the facts and rules of the art of Harmony.
" Key to Harmony, As Text-Book. 60
" Counterpoint, Strict and Free 1 25
" Pronouncing Dictionary. 1 25
" Student's Pocket Dictionary 30
COOKE, J. F. Standard History of Music 1 50
A first History for Students at all ages. 40 story lessons in music form. Most readable; 150 excellent portraits and illustrations.
" Great Pianists on Piano Playing 2 25
Personal experiences on technic, interpretation, expression and style with our most distinguished virtuosos.
" Music Masters, Old and New 1 25
A collection of biographies including many composers about whom very little is published in America.
ELSON, L. C. Mistakes and Disputed Points in Music and Music Teaching 1 50
GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. 5 vols., including New American Supplement 20 00
HEACOX, ARTHUR E. Ear Training 1 00

HOFFMANN, JOSEF. Piano Playing with Piano Questions Answered $2 00
Over 100 pages of essays on vital points in piano playing and 250 questions answered by a contemporary virtuoso.
MUSICAL SOCKLET LIBRARY. 9 vols., each 10
OREM, P. W. Harmony Book for Beginners 1 25
The plainest and most elementary harmony book ever issued. Adapted for private or class teaching, especially suited for self-instruction.
PERRY. Descriptive Analyses of Piano Works .. 2 00
" Stories of Standard Teaching Pieces 2 00
Aids in intelligent understanding of many well-known piano and vocal compositions. Students, teachers and concert-goers should get acquainted with these books.
REDMAN, H. N. Pronouncing Dictionary of Musical Terms 60
SKINNER, O. M. First Year in Theory 60
SCHMITT, H. Pedals of the Piano 1 25

ANNUAL SUBSCRIPTION, $2.00

THE ETUDE

JANUARY, 1922 Single Copies 25 Cents VOL. XL, No. 1

Open House

Wouldn't it be wonderful if we could keep "Open House" on New Year's day and meet every one of the friends who, by their enthusiasm and loyalty, have contributed such great success to our work. We would like to meet every one of you and shake you by the hand, and thank you for your liberal support through the years. As this is impossible we are making the most of it by writing this hand-shaking editorial. Gracious! we have just been making a little estimate of how long it would take us to greet and shake hands with each ETUDE reader, if all passed through our ETUDE headquarters here in a procession eight hours each day. It would take over four hundred days and then there wouldn't be any ETUDE. Ha! Ha! Nevertheless, we still wish that we could say to you all personally,

HAPPY NEW YEAR.

The Moszkowski Tribute

"I cannot tell you how much your altruism touches me." Thus writes M. Philipp in a letter acknowledging the receipt of a draft remitting various contributions which have been received at this office in behalf of his friend, the afflicted Maurice Moszkowski, in Paris.

As the letters have been coming in we have felt a sense of appreciation and gratitude for the magnificent bond that exists between THE ETUDE and its readers. Americans are famous for their generosity, but there have been so many appeals during the last seven years that each new one seems like an added straw to the burden.

However, there was a particular appeal about the case of Moszkowski. Here was a very great genius stricken down by fate and made penniless by the war. Surely the musical people, big and small, would not stand by and permit at this day a repetition of the tragedies of Mozart and Schubert, when out of their opulence they might help. The appeal will never come again, and it may not be needed very long as Moszkowski is reported to be beyond medical skill.

Rudolf Ganz, Director of the St. Louis Orchestra, was fortunate in securing the subscriptions of many at the outstart, but M. Moszkowski's protracted illness required expensive medical attendance and nursing, which made it necessary to make additional appeals. We shall furnish Mr. Ganz with a complete account of moneys directly forwarded to Moszkowski by THE ETUDE, in order that there may be a definite statement in his hands when required. Meanwhile make checks payable to THE ETUDE, marked distinctly "For the Moszkowski Fund."

We were fortunate in securing a number of cards which we printed with a small portrait of Moszkowski, and which were signed by the great composer when his strength permitted. We have a few of these left, and, as long as they last will send one to each person sending one dollar, or more, to the Moszkowski tribute fund. If the number of tributes is greater than the number of cards received, the editor personally agrees to secure the autograph of some other distinguished musician, (pianist, composer, conductor, singer or violinist) in recognition of this gift from some ETUDE reader, for him to keep as a memento. The selection of the artist to sign the card remains with us.

Just play over the *Serenata,* the *Spanish Dances,* the *Grand Valse,* the *Moment Musicals, Etincelles* or any one of the great numbers of Moszkowski's masterpieces—think what he has given to the Art for all time, then give what you can and *God bless you.*

The Opera Season

THE opera season is now in full swing. The trouble with opera in America is that it does not swing far enough. Let us say that the great opera houses of New York and Chicago hold five thousand auditors at each performance. This admitted, it must be clear that only about 60,000 people a week can see these performances, with every seat sold, or about one-half of one per cent of our great population. That is the reason why THE ETUDE has taken such an interest in the work of Fortune Gallo and his San Carlo Opera company, and other traveling companies which play for protracted seasons in our cities. In this way a great deal of excellent opera gets around our vast country. More than this, seats for your family do not cost the price of a new suit of clothes.

Yet, were it not for the talking machine, only a very small fraction of the music of opera would ever be heard. In a representative book on opera there are one hundred and ninety works described as those commanding present day interest. An opera company attempting to keep in repertoire forty operas in one season is undertaking a very great task. Most of the smaller companies are limited to about a score at the most.

Why don't we have a revival of interest in pianoforte arrangements of the operas? Twenty-five years ago the musical education was not considered complete unless the pupil knew two or three operas. Then came a fad for discarding everything except music specifically written for the piano. What a pity! Some of the old operatic arrangements preserved many delightful melodies which the present generation might learn with profit. What difference does it make if they were originally written for the voice or for the orchestra?

In Europe the demand for simplified piano arrangements of operatic melodies still exists, and is cultivated in some countries. It seems to us that the advent of the talking machine and the opportunity to study these melodies, as the singers sing them, should make the playing of them on the pianoforte even more interesting than ever. The editor has "a lot of fun" in playing piano scores of operas old and new.

Music and the Call of the Wild

UNDOUBTEDLY the greatest inspiration of the masters has been love and nature. Love is a matter of the individual. Nature is open to everybody. Beethoven, Wagner, Schumann, MacDowell, all fell strongly under this appeal. However, nature alone does not make for music without the genius to sense the greatness of the everlasting hills and the mighty waters. If it did Switzerland would be the foremost of musical lands. However, the sensitive composer feels the absence of beautiful natural inspiration at all times. Schumann, when he went to Leipzig, which was somewhat unfortunate in its natural surroundings, did not hesitate to put this into words:

"I arrived here last Thursday quite well if in melancholy mood, and, with the feeling of my academic dignity and citizenship, entered for the first time the great, widespread city, into stirring life and the world at large. And now, having been here for some days, I feel quite well if not quite happy, and long with all my heart to be back in the greater peace of home, where I was born, and spent happy days with nature. Nature, where shall I find her here? Everything disfigured by art—not a valley, not a hill, not a wood where I can abandon myself to my thoughts—no place where I can be alone except my bolted room, with everlasting noise and racket below. This is what makes me dissatisfied."

The Musician's Breeding

"Why are musicians so terribly ill bred?"

This was the expression of a lady who prided herself upon being in what is indefinitely described as "Society" in one of the large eastern cities. She had just witnessed a dance player at a wedding putting away food with less grace and more speed than an automatic stoker. If the lady had thought for a moment she would have realized that this particular musician was very probably the son of a European peasant, who, doubtless, ate with far less regard for the conventions of table etiquette.

The truth is that musicians of all classes are very likely to be better bred than corresponding workers of different grades of social evolution in corresponding classes. Musicians have refined tendencies and they have in their circles somewhat better opportunities for observing what good breeding means. Indeed, as they ascend the scale they realize more and more that the men and women at the top cannot remain there in communication with educated men and women of good manners unless they are well bred.

What is meant by being well bred? Lord Chesterfield gives a good definition in his two hundredth letter to his son. "Good breeding is the result of much good sense, some good nature, and a little self denial for the sake of others, and with a view to obtain the same indulgence from them."

Really, good breeding is nothing more than a sincere desire to behave in a manner that will not be offensive to any other well bred man. It is based upon consideration for his sensibilities. It is ill bred to eat with one's knife not merely because it is in the mores not to do so, but because it is uncomfortable to see one of one's fellow beings trying to commit *hari kari* on his countenance. It is ill bred to leave one's spoon in one's cup because no one at the table likes to witness his companion putting an eye in jeopardy. It is ill bred to interrupt or distract the attention when others are talking, because thereby agreeable conversation is abolished.

We have been thinking over the musicians we know in different stations in life. We believe that on the whole they are most excellent examples of gentility in the highest sense.

Worn out Musical Brains

Donizetti, Schumann, Wolf, MacDowell, Smetana, all passed into the great beyond with their minds veiled from the world in which they had played such important roles. Whatever may have been the verdict of the pathologist it is not improbable that the immense load of brain activity which they forced themselves to carry had much to do with their tragic ends.

The music life is like a mighty current. Its enthusiasts find themselves carried down the stream of their artistic enthusiasm by a force so great that only the most powerful can survive. If the composer is satisfied to wade in calmer waters he knows that his artistic results will be proportionate. It is the mighty struggle, the terrific fight of man with the psychic and cosmic forces of the age in which he is working that produces the great master. Many of our composers have been unwilling or unable to fight the great fight, to make the soul sacrifices which will raise them from the ordinary to the sublime. Others have paid the price but lacking the *Urgewalt*, the original strength, have failed. It is a great existence if you triumph, but a pitiful tragedy if you fail. A few reach the heights before the mind gives out as did Wolf, MacDowell and Schumann. Others survive to old age. Others are cast up on the rocks of misfortune, battered, bleeding and exhausted before the game is half way over. The joy is in the fighting, in the struggle.

Yet, the man who is battering his way in the whirlpool and finds the signs of exhaustion coming upon him is mad unless he stops to rest his mind and gather new strength for the greater struggle to come.

Vanishing Musical Motifs

What a pity that with the conveniences of modern urban life we should sacrifice the color and music that made our cities of yesterday so distinctive and so interesting. The child of tomorrow will open his eyes with wonder when you tell him of the street cries of all manner of venders. Little is left now but the discordant yawp of the news-boy, the nasal whine of a few old ragmen and the song of the scissors grinder. In days gone by these very cries furnished the composer with motifs of great interest; they formed a literature in itself. Charpentier in *Louise* has attempted to revive the spirit of Paris by introducing them. In Old England, Orlando Gibbons and others turned them into what were known as "Fancies" which were very popular in their day.

Sir Frederick Bridge in an address before the Musical Association of London, gives a partial catalogue of some of the old cries. It is most interesting.

"There were thirteen different cries for fish, eighteen for fruit, eleven for vegetables, thirteen for articles of clothing, fourteen for household articles, fourteen for different kinds of food, nine tradesmen's cries, and six for liquors and herbs. In addition to these there were nineteen tradesmen's songs, begging songs for prisoners and Bedlam, and five watchmen's songs."

A fair idea of the musical interest in America one hundred years ago may be made when we learn that in 1829 it is estimated that pianos valued at $750,000 were manufactured here in that year.

What Vaudeville has Done for Music

Few musicians credit the importance of good music in vaudeville. A third of a century ago vaudeville was known as *Variety*. It not only lacked respectability in most cases, but harbored coarseness and vulgarity. Horrible caricatures of Irish, German, Jewish, Dutch and other alien arrivals upon our shores, objectionable songs, questionable jokes, tawdry acrobats, breakdown dances and a whole atmosphere of crudeness, rowdyism and often broad indecency made up the program. The reformer came in the person of B. F. Keith, who with his lieutenant E. F. Albee (now the general manager) contributed a very new and enormously successful form of entertainment in which millions of respectable people have, with their families, participated with real delight.

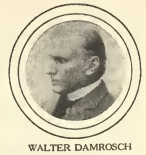
Formerly the Variety show was so odious that it was patronized almost exclusively by those who cared little for their standing in the community. Now the Keith interests celebrate their anniversary week in Washington by having three Presidents, past and present, Taft, Wilson and Harding as their guests at the theatre.

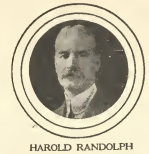
As a part of the new vaudeville scheme it has been one of the great mediums for bringing fine music to the average citizen. Many of the famous singers and players from Calve and Bispham to Carrie Jacobs Bond and Henri Scott have been heard twice a day by thousands who might never have heard them otherwise. Bessie Abbott, Rosa Ponselle and Orville Harold, all Metropolitan stars, were actually products of vaudeville. Mr. Harry T. Jordan, manager of the big "million dollar" Keith theatre in Philadelphia once told the writer, "We do not put on important musical acts for missionary reasons, we do it because the public really wants to hear the best music by the best artists, and it pays us to have the best." It is not surprising, therefore, upon the occasion of the thirty-third anniversary of the Keith enterprises, that a coterie of musicians including Gatti-Casazza, Galli Curci, Walter Damrosch, John Philip Sousa, and many other notables sent congratulatory telegrams. Hundreds of thousands of dollars have thus been spent for bringing good music to the general public. The Etude gladly adds its congratulations. The more demand there is for good music in vaudeville, the more the managers will respond.


ROSSETTER G. COLE


CHARLES W. CADMAN


G. W. CHADWICK


WALTER DAMROSCH


HAROLD RANDOLPH


FELIX BOROWSKI

Would I Take Up Music Again?

A Symposium embracing the opinions of some of America's most Distinguished Composers, Educators and Pianists

GEORGE W. CHADWICK
HAROLD RANDOLPH
FELIX BOROWSKI
WALTER DAMROSCH
CHARLES WAKEFIELD CADMAN
ROSSETTER G. COLE
WALDO S. PRATT
BIRDICE BLYE

BIRDICE BLYE
Virtuoso Pianist

Yes, in answer to both questions, although the matter was decided for me when I was a very little girl living for a time in London. My Master, who was also an Orchestral Conductor, brought me out in concerts, but I would certainly choose a musical career for myself.

It is all a question of the work in which one finds the greatest happiness and the most satisfying medium of self-expression and development of the best in one. Music is the greatest means of expressing one's ideals of life and of the beautiful, and conveys so much deeper spiritual meaning than mere words.

The musician, as also the author or painter, seems to be the intermediary through which the inspirations he receives from the higher sources are communicated to the world. The interpreting musician comes so closely in touch spiritually with his audiences and is inspired by them to his best efforts. In his wish to give them the most beautiful interpretations of the great masterpieces that lie in his power he has a much higher motive than the idea of mere personal display.

This is considering music from the standpoint of ideals. The question of monetary reward is one of opportunity, environment, publicity, and differs probably in each individual case.

FELIX BOROWSKI
Composer, Director Chicago Musical College.

The musical career, in spite of the crowded condition of the profession, is one in which fame and fortune still may be attained. If I had a son or daughter who possessed a real gift for music, I would certainly see to it that the gift was developed and matured; for it is far better to take up a career of music and, by means of talent and industry, make a good living than apply oneself to a profession which inspires but little enthusiasm in the professor and which, as a natural correlary, results in but little success. We have had many graduates of the Musical College of which I am President who have made, and still are making, five or six times the income they could have made in the world of business, and they are spreading abroad the gospel of fine music. They are independent; their efforts will bring them increased success; they do work which they enjoy. There are many branches of musical activity to choose from. The art of accompanying, for instance, will yield generous returns in reputation and money to those who learn and master it.

You ask if I myself would take up music again if I were to live my life over again. Certainly I would; for I know of no other career of which the fascination is as great.

CHARLES WAKEFIELD CADMAN
Composer.

If I had a son or daughter I would oppose their making music a life profession unless they were exceptionally talented and fitted for this precarious profession, both mentally and temperamentally.

As there are thousands of young men and women now ekeing out a miserable existence from an economic standpoint, and chafing under the unhappy knowledge that they are musically unsuccessful, I cannot countenance too strongly the advice to avoid music as a profession, unless there be a real inner urge with an adjunct of more than just mere talent. Young students are often misled by false encouragement of ignorant teachers and musically uninformed friends and relatives. I think many misfits have been manufactured through wrong advice, for often when the profession has been entered upon with inevitable failure, the innate pride of the poor victims has kept them from leaving the world of music and turning to something else. I have seen this tragedy, and it is pitiable. A father and mother should be very careful in this matter of false encouragement of a talent. But, of course, this, no doubt, is repeated every day in the matter of other "life professions."

I think one of the real reasons why I should not wish to see a son or daughter of mine embark on a musical career is because of the memories of my own struggle for success; also the requirement of a greater number of years for success, as compared with the achievement of an equal success in another profession or business.

"Would I take up music again?" you ask. This is rather a personal question and involves many conflicting things. Candidly, I do not know! There are times when the success for which I am still striving seems distantly remote, and the possibility of material success (barring, of course, the innate satisfaction of creation) in another profession, which, if it had been followed with an equal zeal, might have brought greater reward and greater happiness, certainly grips the imagination in such a retrospection. But such things are in the lap of the gods and I do not know whether it was "right" that I "took up" music or not. The future alone can tell. Partial success in music is fraught with many conflicting emotions—a fleeting satisfaction of success won, an equal doubt and disappointment with questionings followed by annoyances attendant upon partial fame and success, and an equally pleasant satisfaction at the joy of creating, and many situations in a composer's life to confuse and confound one in any analysis of the "life purpose." So it IS difficult to say whether I would have adopted music *again* had I to do it over again.

These valued opinions were sent in response to the following questions:

Would I Want my Son or my Daughter to Make Music a Career?

Would I Take Up Music if I were Beginning my Work Again?

GEORGE W. CHADWICK
Composer, Director of the New England Conservatory

In my opinion, no one who is deficient in a sense of pitch, sense of rhythm, in musical memory or in an enthusiastic love for music should take up the study of it; certainly not with a view of a professional career. Under no circumstances should one study music with a view of teaching it for the purpose of avoiding honest manual labor. Many excellent cooks, laundresses, housemaids and nurses have been lost to the world on this account and with disastrous results socially and commercially. The ranks of music teachers are full of young women who would be much better occupied in one of those vocations.

In answer to your last question I would refer you to my oldest living musical friend who was present at the performance of my first orchestral work and was intimately familiar with my early struggles. He is the founder of The Etude and his name is Theodore Presser.

WALTER DAMROSCH
Conductor, New York Symphony.

No one should take up music as a profession unless he has an overmastering desire to do so; unless the love for it fills his heart completely, and unless competent authorities pronounce him to have sufficient talent for this most difficult and most beautiful of all arts.

ROSSETTER G. COLE
Composer-Educator.

If I had as many children as Johann Sebastian had, I would wish to have as many of them study music as my bank account would permit. I would wish them to study music, not to make musicians of them, but mainly for the enrichment of their lives that would come from an intimate and direct acquaintance with the noble and beautiful thoughts of music-literature. For I believe that there is no branch, not excepting literature itself, that can contribute more abundantly and more richly to the wholesome development of the child's emotional life than does music, when rightly approached and studied. Quite apart from any special gift which they might possess, I would wish them to reap the tremendous advantage of this cultural influence. If any of them gave proof of being unusually gifted in creative or interpretative lines I would not object to their becoming professional musicians, though I would never urge anyone to enter the profession unless he or she could rise above mediocrity, the obstacles to real success are so great. I would prefer a child of mine to be an expert dress-maker or carpenter rather than a mediocre musician, professionally.

"Would I take up music again, were I to start anew?" Most certainly, knowing myself as I do now. Yet, were I to start all over again, I would most earnestly hope that some experience might make me conscious of my ability at a much earlier date in my life than in my present existence. So little conscious was I of the possession of any marked musical ability when I was ready to enter college, that I entered the University of Michigan expecting to be a civil engineer, an expectation that lived, however, only to the end of my Freshman year, after which I elected all the musical courses the University then offered. I did not convince myself that music must be my life-work until I came home from a two years'

period of study abroad. This delay postponed, but did not interfere with my success. My advice to students hesitating on the threshold of a musical career is: Be sure of the amount of your capital before you invest; your musical ability is your capital.

Waldo S. Pratt

Educator—Historian

JUST now those making the choice of a life-work, with music as a possible career, should remember that, unless there be remarkable intuitive genius, a solid foundation of general education and real culture is indispensable for high success. If those with musical aptitude and aspiration are willing to lay this foundation so broadly that, if need be, they could make good in some other vocation, their becoming musicians is fairly certain to be richly worth while for them and for the profession. But if they are not thus willing, they are not likely to rise above the clerical grade anywhere. It is the host of music-workers who know little outside of music, and not much of that except technique, that keeps the profession intellectually and morally weak. Such workers are apt to be mere artisans, handling their art as only a trade.

It is notable that in Europe a large proportion of the productive and influential musicians have what corresponds to our college training and often training besides in law or medicine or engineering or literature. A disciplined and furnished mind is the sword that gives victory to every noble ambition.

Harold Randolph

Virtuoso Pianist, Director of the Peabody Conservatory

IF I had a son (or daughter) who possessed the necessary gifts to justify him in taking up music as a profession *and he unequivocally wished to do so*, I should gladly and proudly wish him "God speed," but I would never *advise* any one to do it. It has always seemed to me that anyone who needed advice as to the choice of an art as a life work had best take up something else. Nothing but a profound conviction justifies such a step.

As to myself, it seems almost like asking a duck if it would not on the whole have preferred being born a chicken. Whether he likes it or not an artist is born for a certain medium and the question of success or failure is besides the mark. In fact, unless he feels that he would rather fail, from a worldly point of view, in his chosen art than "succeed" in something else he has missed his vocation.

Undoubtedly "the choice of a life work is the most serious moment in life" as you say, but its importance rests not so much upon the chances of "success or failure" as the need of choosing something which you can whole-heartedly believe to be worth doing for its own sake—something which you would choose to devote your life entirely apart from considerations of bread and butter.

What is the Best Hand Position?

By Edwin E. Holt

THE "self helper" among piano students is often so bewildered by a mass of contradictory directions regarding certain basic factors of his study, that he finds peculiar solace in the Scriptural affirmative "All men are liars!"

Take, for instance the position of the hand — a matter of prime importance. The student is warned by numberless and undoubted authorities that he can never hope to attain eminence as a pianist unless he holds his hand "perfectly flat;" "a little arched;" "slightly inclined toward the thumb;" "inclined slightly toward the little finger;" pointing slightly inward;" and one of latest advises him to hold it practically "any old way!"

Bewilderingly simple, isn't it? The question being all or none or if one, which one and why?

The cause of all this maddening mess, is that, very naturally, each method-maker recommends his own hand-position, the position that best suited its structure, and one of the factors that has enabled him to attain his super-human technical dexterity. There was a reason for that position, and there should be a reason for every individual's "normal hand-position."

One or another of the above positions will suit any hand to a nicety, but it is the height of absurdity to think that a long, narrow, super-flexible hand and a short, broad and stiff hand can use the same normal hand-position and attain the same results.

Place, now, your own hand on the piano key-board, and see if you can tell which position suits it best and why? If not, and you are a real self-help student, the sooner you obtain from proper text books or a competent physician a knowledge of the anatomy and functions of the fingers, hands, arms, etc., the sooner you will begin to save hours upon hours of practice time.

One absolutely cannot order his practice to the *best* advantage without such knowledge — and it is perfectly easy to obtain it.

Don't Threaten Your Child

By Marjorie Gleyre Lachmund

"IF you get a bad lesson today, Mary, I will stop your music." Thus threatens Mary's Mother.

And what is the result?

If Mary wants to *continue* lessons the threat hanging over her head makes her so nervous that she cannot do herself justice. If she wants to *discontinue* her music it is a challenge to slight her practice. And if, as in most cases, she does not really know what she wants, it renders her indifferent; she considers it an impending Fate which she cannot alter.

How infinitely better to make the child understand that music is as much a part of her education as the regular school course, and put her on her mettle to do well by offering some little reward for work well done — a little weekly prize, or a more pretentious one at the end of the season.

Should Grade Teachers Specialize in Music?

By Mary A. Whitfield

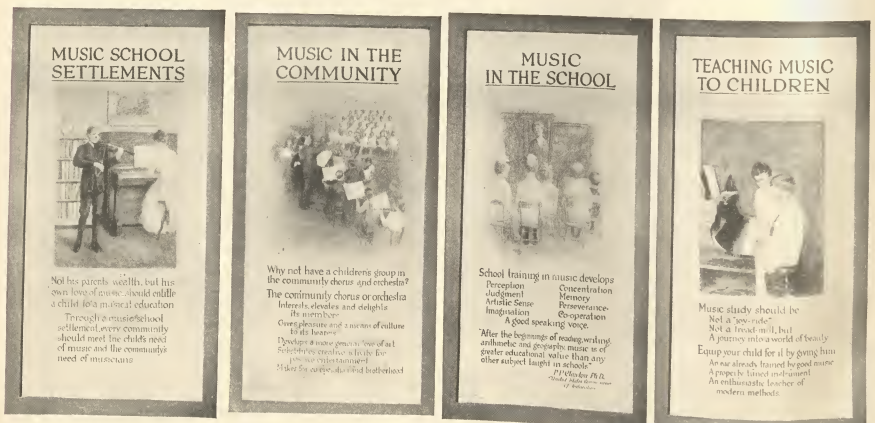
A BRIGHT little Miss of twelve, in Seventh Grade Grammar School, came to her lesson; and as she neared the piano, exclaimed:

"Well, we had a music lesson today, and the teacher used the whole hour to explain the value of a dotted note, so we had no time to sing!"

The teacher could not have understood this work herself, if an hour was wasted in such explanation. Any question, discussed in concise, clearly understood language, impresses much more strongly.

If public school teachers elect to specialize in music, in departmental work, as in the case mentioned, why should they not approach the subject in the same spirit as they show towards cooking, sewing or any other of the other "specials" now taught? They take special summer courses in everything else; why should the ability to pick out a tune with one finger be considered a sufficient preparation for teaching music in the higher grade?

Supervisors assign the work in music for the teacher to use in each grade. An occasional talk with his co-workers, as to the best manner of presenting the work in their daily practices, might do much to add to the final results from his labors.



A WIDE-SPREAD MUSICAL CAMPAIGN

We are presenting herewith four of an excellent series of pictures issued in poster and in booklet form by the National Child Welfare Association of 70 Fifth Avenue, New York, as part of a nation wide campaign to stimulate greater interest in music for children. The movement has been strongly endorsed by Josef Hofmann, S. Rachmaninoff, David Bispham, Percy Grainger, Harold Bauer, Caruso and many others including the Music Industries Chamber of Commerce. A part of the campaign is to display the posters in store windows. This has been done in many cities.

What Makes Piano Playing Interesting

By CLARENCE G. HAMILTON, M. A.

Professor of Pianoforte Playing at Wellesley College

FROM the listener's point of view there are three classes of pianists: (1) those whose playing is positively disagreeable, (2) those whose playing is simply boresome, and (3) those whose playing is a real delight. It may, to be sure, be a matter of individual taste as to whether a player belongs to the first or third of these classes; since some persons seem to enjoy a belligerent clatter of sounds that make the blood of others run cold in their veins. But in regard to the third class, all are agreed as to the depressing effect of mediocrity. And, unfortunately, this is by far the largest class of the three: for through apathy, poor instruction, or sheer failure to comprehend the possibilities of music, legions of piano players have attained no higher goal than to excite the yawns of their auditors.

Yet the many thousands of dollars spent annually for the privilege of listening to piano performers bear witness to the existence of the third class. Since, moreover, it is doubtless the object of all piano students to be included ultimately in this class, it is pertinent to inquire what factors contribute toward piano playing that are at once both interesting and pleasurable.

Certainly, clear technic is an important item. For just as a preacher or an actor must be a bore or a laughing-stock if he does not enunciate clearly, if he stammers, mouths or mispronounces his words, so a player who is uncertain and stumbling in his finger-work is therefore unfitted for public performances. Clearness, accuracy, precision, these are elements which reassure the auditors, and leave them free to enjoy the musical values.

Yet technic itself is not music, and playing may often please when handicapped by technical imperfections. Rubinstein, with his prodigious prowess, was notorious for his technical slips, and even the great Liszt often pounced upon wrong notes. I vividly recall the experiences of two of my pupils at a recital, some years ago.

The one was eminently satisfactory in accuracy of details, but she received only perfunctory applause. The other — an incorrigibly careless pupil — floundered about furiously at the beginning, but finally pushed on to a brilliant finale that won an ovation and a rapturous encore.

Machinery or Art

This result was but natural, however, for pupil No. 1 was so thoroughly occupied with nicety of technical detail that she neglected the very object of it all — namely, the expression of the music itself. Pupil No. 2, on the other hand, threw herself unreservedly into the spirit of her piece, and, inspired by the nervous tension, played more brilliantly than ever before. A mere series of gymnastics at the keyboard may, as in the case of some virtuosi, appeal to an audience on the same grounds as trapeze acts or skillful juggling; but they do not in any sense constitute music.

It is only, indeed, when the listener's attention is drawn away from the mechanism to the musical thought itself that an artistic result is attained. "He makes me forget the wood and ivory of the keyboard more than any pianist that I ever heard" said some one to me, of De Pachmann's playing. To pass out of the thraldom of technic into the realm of poetic fancy, of pianistic artistry, should be the ideal before every piano student.

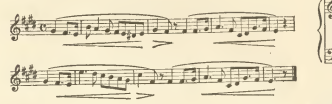
How can this be done? Simply by subordinating technic to interpretation, and by making everything contribute toward genuine expression. Foremost among the factors that further such expression is *rhythmic accent*. This accent, indeed, is the heart-beat of music, without which music is a dead issue. So, each measure must have its due accent, carefully adjusted to the sentiment of the piece, but still always underlying and bracing up the structure. Due attention to the regular accent on the first beat, too, serves to make more prominent those unusual or syncopated accents that are introduced for the sake of piquancy or variety.

It is by the careful gradation of such accents that each division of the thought is properly punctuated. For in music, as in poetry, each phrase mounts up to its individual climax, after which it either falls gently or breaks off abruptly. If such climaxes are not properly emphasized, the result is as banal as though a stanza of poetry were read in a flat sing-song tone, thus:

Tell me not in mournful numbers life
Is but an empty dream for the soul is
Dead that slumbers and things are
Not what they seem.

But divide this stanza into four phrases, with the accents on *numbers, dream, slumbers* and *seem*, and the thought takes on interest and significance.

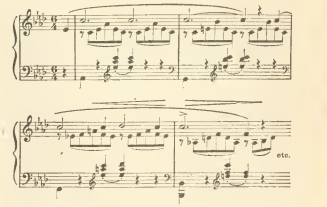
Few persons of ordinary education would read poetry in the meaningless way outlined above; and yet how many thousands of supposedly intelligent persons play with just as little sense of punctuation! Take the melody from Mendelssohn's *Consolations*



Like the stanza of poetry quoted above, this consists of four phrases, which have their climaxes in analogous places; yet how often is it played with little or no suggestion of these emotional waves!

In interpreting a complete composition, there must be not only the onward movement of each phrase to its culminating point, but also, as the phrases succeed each other like the scenes of a moving picture, there should be a constant and general growth in intensity, so that the auditors are led continually to greater emotional heights. Study the traditions of Liszt's playing, and you will discover how he carried his audiences spell-bound from climax to greater climax, until the overwhelming tonal rush at the end brought them to a state of frenzied enthusiasm. Such an exhibition is but a demonstration of the possibilities that lie in that *progressive* character of music which Mr. Tobias Matthay has so ably championed against the older pedagogy, which treated music as possessing *space*, rather than *time* dimensions. In a recent article* he says: "The actual teachings of the old days was as misleading for the poor student as it well could be. Instead of being told to look for the natural movement and growth underlying all musical experience, he was given the supposed explanation that it consisted of 'accented or unaccented notes', — brick and mortar, dull, lifeless and futile!"

There are other problems, too, which the pianist must face in connection with this progressive development of the musical thought. Unlike the violinist or the singer he cannot devote his entire attention to a single part, but, like the organist, he must sometimes simulate a number of instruments, each with its individual traits. So the question of giving each of these parts its distinctive value is a vital one, if they are not to be mingled in a hopeless jumble. Almost always there is some leading part — generally the melody — which should stand out as the chief figure in the picture. Then there are those bass notes that furnish the foundation for the harmonic structure, and which often constitute a counter-melody. Again, the background, or accompaniment proper, may itself contain diversely important elements; and, finally, there are subsidiary melodies or thematic fragments which should have their due share in the composite whole. Take, for instance, this passage from Liszt's *Liebestraum*:



Four elements are here involved:

1. The *melody*, constituting the leading feature.
2. *The foundotionol notes*, next in importance.
3. The *compact, rhythmic chords* of the accompaniment.
4. The *broken chords*, unifying and blending the background.

And observe that if any one of these factors is given a false value, the whole picture becomes distorted, and constantly a caricature of the desired effect!

Mood and Atmosphere

As another factor, we may mention the *mood* or *atmosphere* of a composition. A Nocturne should voice a totally different mood from a Mazurka, a folk-tune from a salon Fantasy, and so forth. Sometimes, too, a single piece consists of a succession of contrasting moods, as in Chopin's *Ballade in A flat*. The expert pianist will be confined to no one style, but will become master of each mood as it is developed, and will subtly carry his hearers with him, from one emotional stage to another. He will also arrange his programs so that contrasting styles shall follow each other. I once listened to a piano recital that was made up of a succession of ponderous works, all in a minor key. Playing of even extraordinary excellence could not overcome such a handicap! Equally bad, too, would be a program of showy, bravura pieces, or a series of lively dances.

Summarizing the points that we have considered, we conclude that important factors which tend to make piano playing interesting are:

1. A competent technic.
2. Rhythmic vitality.
3. Due attention to the onward sweep of each phrase and of the composition as a whole.
4. Regard for the value of each individual part.
5. Emphasis of the proper moods and contrasts in style.

Observing all these points, the pianist must finally possess the tact to "get them across" to his hearers. And to do this, he should bear in mind two principles that are of vital moment.

First, he must be *sincere*, both with himself and with his auditors; for no really insincere person can rise to great heights as an artist. Let details and principles be studied at great length; let preparation be as nearly perfect as possible; nevertheless the final test lies in the ability to forget these forerunners and to become simply the spokesman of the composer. And in doing this the pianist should be so filled with the composer's message that he is inspired to deliver it in its most beautiful and effective form. There is a telepathy between performer and audience which lets the latter into the mental secrets of the former. Do we not, when hearing Minnie Jones play at a pupils' recital feel as scared as she is, and long for the final crash of deliverance? What kind of a musical message can she convey when her mind is filled with the awfulness of the audience, the set of her new frock,

*See the Etude for September, 1921

Do People Yawn When You Play?

Or do they look forward eagerly to new musical delights and surprises to the very end?

There are hundreds of proficient players who are unmentionable bores.

You may be accurate, you may play with tremendous velocity, you may have the subject of touch "at your fingers' end," you may have any one of a dozen things down to the point of perfection and still your playing may be deadly dull.

Why?

Prof. Hamilton, who has taught scores of students to play beautifully, may help you immensely in this article.

and the intense desire to get to the end at any cost, and as speedily as possibly? Many of these handicaps are perhaps natural and inevitable to the amateur; but Minnie can never pose as an artist until she can cultivate the artist's single-minded devotion to his subject.

En Rapport

Another condition of success, too, demands that the player take the audience into his confidence. Dignified aloofness may be imposing, but it never wins that sympathy which is necessary before a real *rapport* between player and audience is established. I recall a finely-equipped pianist whose programs are executed with rare skill, but whose power over her audiences is dulled by an indifferent manner and impassive countenance. Her auditors naturally resent an attitude which seems to say: "I, a cultured musician, am presenting to you sublime thoughts which, however, I realize your total inability to understand." After a fine recital by that courtly and dignified gentleman, the late Alfred Reisenauer, I inquired of a young lady auditor how she enjoyed it. "He didn't smile at us once," she replied disgustedly. People laughed at De Pachmann's eccentricities on the platform; but the extreme intimacy and *camaraderie* which he established with them from the moment of his entrance did much to prepare them to appreciate the exquisite playing that followed.

The personal factor can never be disregarded; even the most accurate reproducing instrument cannot win the applause which the player's actual presence inspires. What is mysteriously suggested as "personal magnetism" may be traced to nothing more abstruse than a genuine spirit of human sympathy. Let the pianist, then, cultivate as his final asset a gracious manner; let him impress on his hearers not only that he is master of his subject but that he is leading them, cordially and joyfully, along a path of increasing delights; and the problem of how to arouse and retain their interest will be easily and effectively solved.

Rehearse Phrases, Not Fragments

By Sidney Bushell

How do you set out to overcome the technical or other obstacles in the more difficult passages of your new studies, a certain chord, a succession of chords with an unfamiliar fingering, a tricky run, or other unusual combination for example? Do you take them out and practice them all by themselves, *irrespective of their context*, so to speak? While this method doubtless will enable you to gain a certain dexterity in their performance as separate units, it is far better for the final rendering of the piece if you know just what you have extracted for practicing purposes, and *just where it fits* when you want to put it back.

Music is composed of motives, built up into phrases and periods; exactly as a poem is composed of words and phrases, built up into lines and sentences. Suppose, then, that you find a difficult chord or combination of chords, occurring in the middle of a phrase. It is far better to take the complete *phrase* containing the unmanageable part and to practice *it* over and over than to extract merely the few chords, or the difficult run for subjugation. It will be found far more satisfactory to fit the *phrase* where it belongs than to replace the fragment.

Again, supposing one difficulty ends a phrase and another opens the phrase immediately following. It would be as unreasonable to extract these two fragments and combine them as an exercise for practice, as it would be to study the few words at the end of one sentence of a poem and others at the commencement of another, with a view to its final recitation.

Imagine an attempt to memorize:

"Thus am I doubly armed. My death and life, my bane and antidote, are both before me."

And, with a view to overcoming some difficulty in enunciation, going over and over:

"I doubly armed my death,
I doubly armed my death."

Not very sensible is it? And where music, however simple or involved, depends solely upon its form and phrasing for intelligible interpretation, the admonition found in the title of this article is worthy of attention, especially by the young musician.

MARIA (Garcia) Malibran was a remarkable linguist, speaking Spanish, French, Italian, English, German and several other languages so fluently that natives of all those countries were continually deceived as to her nationality.

Teaching Rhythm in Class Lessons

By Hazel Gertrude Kinscella

JOSEPH LHEVINNE, the eminent pianist, once said: "The main duty of all elementary work is to make piano study interesting."

Class work will never entirely take the place of private teaching, but the additional use, occasionally, of the class lesson will result in much benefit, as in it there is the inspiring spirit of emulation, friendly rivalry, a common interest, and the "game" spirit. Especially is the supplementary lesson serviceable in the foundation work of the first year's lessons, and may be used first to develop in the pupil a true appreciation of rhythm, and to introduce elements of ear-training.

There are so many enjoyable musical "games" that a class of children can play, while unconsciously drilling in rhythm. Their number is unlimited, and an imaginative teacher will constantly invent new and interesting ones. Sometimes the class itself, or some of its members, will be able to suggest new "games." Children will often enthusiastically use these drills in their play, outside of the lesson, and will sometimes invent original and unique movements to accompany the music.

Size of the Class

The class should seldom consist of more than ten children and these should be in about the same stage of musical development. Often the teacher may prepare them for the class lesson, by having all study the same little march or other rhythmic composition, that each may, in turn, play for, and accompany the others in their drills. But at first, the teacher will usually supply the piano accompaniment. The principle of the class lesson is to give the pupils *plenty* (and a variety of that) *to do*.

The writer suggests the use, at the first lesson, of some one composition, preferably in march (4-4 or 2-4) time. The *Soldier's March* from Schumann's *Album for the Young*, is a splendid example, and one to the accompaniment of which, all the following suggested "drills" may be done.

Practical Drills

1. The pupils should listen (eyes closed) while the piece is played entirely through, twice.
2. The pupils should hum the melody through softly, the third time, with the instrument. Here the teacher should show them, by playing and by explanation, that the *Soldier's March* is divided into several parts, or "phrases," of four measures each.
3. The pupils should sing the first and third phrases (first half of the march) with the instrument.
4. The pupils should sing the second and fourth phrases with the instrument.
5. Half the pupils should sing the first phrase, the other half, the second phrase, and so on, alternately, through the entire march. Each little "choir" must come into its phrase exactly on time.
6. Pupils clap the rhythm, one clap to a count.
7. Pupils clap the rhythm accented counts loud, others soft.
8. Half the pupils clap the accented counts, the other half clap the unaccented counts.
9. Pupils in pairs, clapping rhythm. On accented beats one pupil strikes palms of his hands against those of his partner. On unaccented beats, he claps his own palms together lightly.
10. Individual test—pupil sings or hums the melody and claps the rhythm.

Not all of the "drills" suggested can always be done in one class lesson, and the teacher will need to adapt them to the age and experience of the pupils. Ten more general drills are suggested, each simple in itself, but if rightly practiced, very effective.

1. Clap hands—loud, soft, with palms touching.
2. Mark on the blackboard, keeping time—long mark for a long note, short mark for a short note.
3. Swing arms and touch palms.
4. Cross marks on the board.
5. Tap the rhythm on table or chair.
6. Tap the rhythm with fore-finger of right hand on palm of left hand.
7. Tap rhythm on one key of the piano.
8. Touch palms, hands moving up and down.
9. Touch palms, hands sliding past each other forward and back ("hands whispering.")
10. Children invent motions.

A splendid drill for blackboard work (using the same march if desired) in the elements of rhythm and one educational in other ways, as well, is:

1. Make whole notes—two curving strokes to the right.
2. Make half notes—three strokes and rest the fourth beat.
3. Make quarter notes—two strokes, first the heads of the notes and then the stems.
4. Make eighth notes—three strokes, and rest the fourth.
5. Make whole, half, quarter, and eighth rests, two strokes each.
6. Make sharps—four strokes.
7. Make flats—two strokes, two beats for a stroke.
8. Write (to rhythm) scales on prepared staff—quarter notes, two strokes.
9. Make on the blackboard, two octaves of a piano keyboard; first a vertical line at the left, then three horizontal lines two or three inches apart, then fifteen more vertical lines an inch apart; and then use the crayon flatwise for short keys (two beats for a stroke)
10. Then the pupils may play, by pointing on their blackboard keyboards. They can play their scales, or the melody of rhythm of any simple little piece.

These drills are really efficiency tests, and should be practiced until they have become automatic. Practice without any music, the teacher or pupils counting, should supplement the work with the piano. The enthusiasm and enjoyment of the pupils in this kind of work is unlimited.

Scale Solitaire

By S. E. Hitchcock

THIS is a game for the pupil to play at his practice, or at lesson time if the teacher so desires. The object is skill in scale-playing.

The teacher deals cards on which are written the assigned scale studies. The student wins a "game" when he plays the assignment on any one card perfectly. He loses if he makes a mistake in the keys, the rhythm, the fingering, the "pearliness," or any of the other points previously agreed upon.

It is important that the pupil know exactly what the teacher expects in the execution. Nothing causes a child to dislike scales more than the repeated admonition, "Play that scale again; it was not quite perfect," without an explanation of the fault.

Have the pupil to keep score during the week by making a marginal mark in his etude-book for each game won. No negative score is necessary. The child is likely to keep an honest record if he knows he must show his score at the next lesson and demonstrate it.

The Major and Minor scales, in all forms, with complete theoretical and technical explanations, may be found in "Mastering the Scales and Arpeggios." This is a sample set of Scale Solitaire cards for a third-grade pupil.

1st card: 12 major scales in two octaves, progressing upward by fifths from C (old work).

2d card: C, G, D, A, E, B, major scales in contrary motion, right hand playing two against one in the left (rather old work).

3d card: 12 major arpeggios in 3 octaves (more recent work).

4th card: Chromatic scale in major thirds (new work).

Successful playing of the entire set at a lesson constitutes a "grand slam," and merits high praise. If two pupils have identical work, they should share part of their lesson periods and perform scale and arpeggio duets. They then are playing partners at Solitaire, while the teacher keeps a double score. If one "gets off" and the other goes serenely on, the latter gets "game and honors."

Vary the work at each lesson. Include more old work on one card, and make on another a brief new assignment of equal value. The work is thus cumulative; it compels concentration and helps to dispel nervousness. Finally, the teacher should always be ready to demonstrate "how it is done."

New Paths and Visions in Musical Progress

By DR. RICHARD STRAUSS

"The Wagner of the present age" in an interview secured expressly for THE ETUDE discusses a subject of great interest to progressive musicians

[EDITOR'S NOTE—Dr. Richard Strauss, generally acknowledged among the musicians of all countries as the foremost living master in his field, is often referred to as "Richard II," intimating his succession to Richard Wagner. He is now at the zenith of his artistic career and THE ETUDE is fortunate in securing his opinions upon certain phases of artistic development of much significance. Dr. Strauss was born at Munich, June 11th, 1864. His first teacher was A. Tombo, who was the Court Harpist. Tombo taught the boy piano, beginning when Richard was only four years of age. Strauss' father, who was a noted French horn player and a finely trained musician, soon saw that the child had extraordinary gifts. At the age of six the boy wrote his first composition, a Polka in C. At eight he commenced studying violin with B. Walter. At ten he entered the Gymnasium, remaining until he was fifteen. At eleven he commenced his studies in composition, instrumentation, etc., with F. W. Meyer, continuing until he was fifteen. At the age of sixteen he surprised his teachers and his classmates by the publication of his first work, a Symphony in D minor (Op. 4) which was produced at seventeen. Levi, the famous conductor, produced the Strauss *Symphony* in D minor (Op. 4) which created a sensation. Thereafter works of magnificent character and heroic dimensions followed in remarkably rapid succession until he had given to the world such classics as the symphonic poems *Don Juan, Death and Transfiguration*, *Till Eulenspiegel's Merry Pranks*, *Thus Spake Zarathustra*, *Don Quixote*, *A Hero's Life*, *the Domestic Symphony*, *the Alpine Symphony*, to say nothing of such remarkable operas as *Salome*, *Elektra*, *The Rose Cavalier*, *Ariadne at Naxos*, *Joseph's Legend* and his latest work, *The Woman Without a Shadow*. In addition to this there have been a splendid series of songs and smaller works, indicating how his genius has been suited with giant industry. Dr. Strauss is greatly gratified by the reception given to him in America, expresses a high regard for the ideals and prodigious accomplishments of the new world and utterly repudiates the remarks that have been attributed to him with the purpose of making him appear anti-American. He wishes it understood that he is a musician and not a politician, he makes no attempt to mix his art with material affairs.]

Musical Originality Not Extinct

"There seems to be a popular impression that musical originality has reached its furthermost frontiers and that further development in the art is likely to be along the line of grotesque and erratic tone combinations which seem, to many, quite alien to musical minds trained in the masterpieces of Beethoven, Mozart, Schumann, Brahms and Wagner. Many times have I been asked questions indicating that the uninformed in music fear that there can be no further advance in the art along rational, wholesome, sane lines. Nothing could be further from the truth. Rather than being on the frontiers of our art, it is possible for any thoughtful person with vision to see vast opportunities for progress along just those paths made sacred to us by the masters of the past. Indeed, the most that can be hoped will be that many of the writers who have been indulging in what might be termed a spree of senseless cacophony, more like the irrational ravings of a demented person than real art, will return to the very beautiful heights of pure melody.

"Great music is always representative of an age. If everyone in this age were mentally unbalanced, music without sanity would be appropriate, but this is not the case and no one will agree that such music is representative of the greater number of intelligent people or of the age itself.

"Real art always tends toward simplicity. The simplest thing in music and at the same time the most difficult thing is the making of a beautiful melody. No matter how ingenious the harmony, no matter how complicated the counterpoint, nothing identifies the work of the real musician so clearly as the ability to conceive and develop original and beautiful melodies. Harmony and counterpoint may be learned, but unless the musician can create melodies he may know all the harmony and counterpoint in the world and fail to produce anything of any interest whatever. The really great masters of the past are those who have combined the gift for making melodies with the technique of writing. Some individuals have had the ability to make charming melodies which have gone down to posterity as lovely folk-songs—others have had wonderful technique in writing, but no gift for melody. It is the combination which effects mastery.

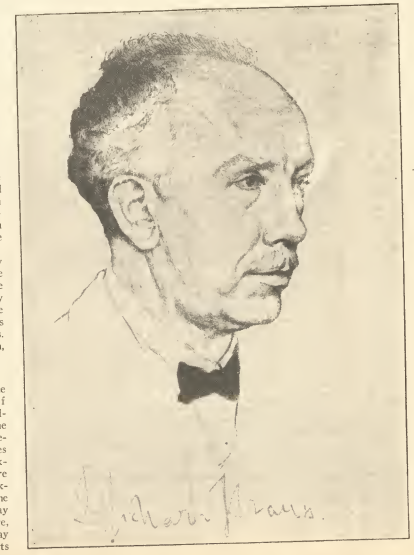
"In my own music I find myself continually tending toward simplicity and pure melody. The simpler and the clearer the better. The more complicated music becomes the more unlikely it is to survive unless it possesses the true melodic character. Incoherent jumbles of notes do not live and go down through the centuries. The beautiful melodies of Mozart, Beethoven, Bach, Schubert and others will.

American Musical Progress

"In America there has been a notable advance in musical appreciation in the last decade. Of course, there has been an advance along modernistic lines all over the world. With the great number of eminent musicians now residing in America, with the rich opportunities for hearing fine music and with the ever expanding audience it would be strange if there had not been unusual progress. Your remarkable auditoriums, your orchestras (notably the Philadelphia Orchestra) equal in every way to the finest orchestras imaginable anywhere, have laid foundations upon which America may hope to build much in the future. In all parts of America I have been delighted with the reception given me and the serious interest shown in my music. It has not been possible for me, as yet, to make a sufficient study of the most recent development along the line of competition in America to comment authoritatively upon it. I have seen some works of Mr. Carpenter, of Chicago, that have impressed me very much."

Architecture in America

"To the stranger visiting America the most notable external feature is, of course, the wonderful architectural development. The progress in this direction is staggering. I do not refer merely to the great buildings amazing in their height, sometimes very beautiful but often hideous in their narrow confines, but to the vast number of extremely beautiful and substantial public structures embodying all the rich and impressive principles of architectural art. This is also to be seen in the great number of remarkable residences in cities and in the suburban districts. Where the highest skill of the architect and the decorator has been directed toward structural artistic tendencies, there is much to expect in all branches of artistic development. This should reflect itself in all the literature, the music, the painting of the new world. It cannot fail to make its impression on young minds.



"I am told that American Orchestras and the interest in orchestral music is increasing very rapidly in America. This is a very healthy sign. Orchestral music demands intelligent appreciation and at the same time fosters appreciation. I am asked whether the future advances in music will demand many changes in the make up of the orchestra. There will be changes of course but they will come very gradually as they have come in the past. The orchestras of Haydn which usually numbered less than forty men have grown until the present day orchestras number in the vicinity of one hundred men. Yet the orchestras of Haydn and Mozart were entirely adequate for the music and the auditoriums of that day. This is a day of immense undertakings and there are frequent attempts to present perfectly huge orchestras of from two hundred to five hundred players. With the usual auditorium such great bodies of players are unnecessary as the orchestra of one hundred or thereabouts is adequate for effects. It is all very well to have immense massed choruses because they are more compact and come more readily under the command of the baton, but huge orchestras cover such a great space and require such a great amount of careful drilling that they are rarely worth the effort and expense required to bring them about.

"With the broadening musical interest there should also be a breadth in musical education. It is my belief that every child who studies music seriously should study two instruments. This is a feature of almost all European musical conservatories. There, the piano student, for instance, is expected to take up an auxiliary instrument—the violin for instance. The violin student is expected to take up another instrument—let us say the piano. This unquestionably makes for better musicianship and is a good idea to follow in all musical education. The piano is very probably the best instrument to study at the start because of complete character, but later on every piano student destined to follow a musical career should study some instrument in which he is obliged to create the tones as he is compelled to do in the case of the violin, the viola, the cello, the double bass, etc.

Broader Musical Understanding

"In the field of musical composition the advanced student of today is compelled to make studies and researches in harmony far in excess of his forefathers. At the beginning the elements of harmony and the methods of studying it are very much the same as in former years. Richter Jhadassohn, and the more modern books along similar lines still suffice. I myself studied Richter. It is after these books have been mastered that the real work commences. There are no books on harmony or composition like the researches which the student will make himself in reading the scores of great works themselves. The subject is too vast and the field too great. Anyone who expects to learn composition from any book or from any library of books will be miserably disappointed. The study of grammar is very necessary to the writer but it will never teach him how turn out literature. The great book is music itself. Study the works of Bach, of Beethoven, of Brahms, of Wagner. See how they achieved their effects. As I have com-

mented before none of these masters reached the frontiers of art because art has no frontiers. There is always room for advance, always room for progress! Yet in their day every one was considered an extremist going out into the great unknown and perhaps going further than he should. This was even the case of Haydn, who in his time was denounced as a cacophonist. Imagine such a thing!

Pilfering Masterpieces

"It is not necessary for me to advise America as to the matter of musical ideals. There are horrible perversions in all parts of the world. One of the greatest abuses I have observed since my visit to this country has been the deliberate pilfering of the great musical masters of the past to make some popular tune. If there must be prohibition, why not make a law to prevent such desecration. The other night I heard in a hotel in Pittsburgh the lovely *Blue Danube* Waltz of Johann Strauss murdered in some popular tune in which it appeared in four quarter time. I am told that this is not only common but that popular publishers in keeping with the banditry of the times are making a continual practice of it. The bad effect upon the art and upon the student of the art is that it belittles the need for creating original melodies. When it is so easy to steal, why produce? Such a practice should be suppressed by the indignation of all true music lovers. However, America is not alone in this by any means, since there has come from Europe an opera based upon the themes of Schubert. Poor Schubert! When the composer must confess that he is so poverty stricken for anything like musical invention that he has to rob the peaceful grave of a great master of the past.

America's Possibilities

"In closing, let me reiterate that America's bountiful interest in patronizing musical art in a munificent way, that her great dynamic power as indicated in her great industries and in her great buildings, point to immense possibilities in the future. With such tremendous activity and intense idealism wonderful results must come in all the arts."

Chicago or Bayreuth

By M. Q. Kneir

How Chicago failed to get Wagner after an exhorbitant bid for his services is told in a few of his biographies. He was then engaged in building his Festspielhaus at Bayreuth, a financial undertaking which several of his best friends though chimerical. Notwithstanding the advance of two hundred thousand thalers from King Ludwig, the ultimate outcome of the theatre was by no means certain. On top of this came an offer of $100,000, or several times the sum that Ludwig had advanced, if Wagner would make a trip to Chicago and conduct a series of performances. Wagner replied that it was impossible as he had the Bayreuth theatre underway.

Just at this moment Philadelphia came to his rescue and offered him $5000.00 for a Centennial March to be played at the Centennial Exhibition. However honestly Wagner may have striven to earn this huge sum he failed rather dismally in doing so, as the March is generally regarded far below his standards of genius. He sent the March to the committee with this significant mottoe from Goethe:

"He alone deserves freedom and existence who
daily conquers them."

Although Wagner needed the money and could put it to good use, especially at that time, he was not proud of the transaction. Some years later he said by way of expiation:

"I am not a learned musician. I have never had occasion to make antiquarian researches, and the periods of transition have but limited interest for me. I have gone straight through Palestrina to Bach, from Bach to Gluck and Mozart, or, if you prefer, I have traversed these same stages backward from Mozart to Palestrina. . . . Not being a learned musician I have never been able to write to order. If a subject does not interest me and completely absorb me I am incapable of writing twenty measures that are worth the trouble of listening to."

ROBERT HUNTINGTON TERRY

THE ETUDE presents in this issue a new song by Robert Huntington Terry, entitled *Golden Hours as They Are*," believed to be one of the representative compositions of this well-known American-born and American-trained composer. Mr. Terry has for many years resided in Yonkers, New York, where he is the organist of the leading Episcopal church and a gifted choral director. Among his best known songs are *Lullaby Low, Seek the Lord in Prayer, Thy Life was Given for Me, The Voice of Jesus, A Song of Life, A Japanese Fantasy, Inspirer and Hearer of Prayer, Barney McCracken,* and the anthems, *My Soul Doth Magnify the Lord, Lift Up Your Heads, Oh, Ye Gates.*

Relaxation de Luxe

By Nettie Garmer Barker

For years I studied piano with the best teachers, seeking always those making a study of relaxation. Tenseness was my bugaboo, and, try as I would, after a few minutes at the piano my fingers and wrists would become so stiff I could not strike the keys with any force or expression.

Every teacher's pet theory was given a good trial, but all to no avail. Some of the causes and remedies suggested were: lack of technic, try less difficult numbers; stage fright, play before others at every opportunity; lack of confidence in my preparation, play a number a year before putting it on a program; lack of physical exercise, follow a system of daily exercises for the whole body. One teacher, a psychological student, decided my sub-conscious self was harboring a fear of failure or criticism of superiors. Unless the sub-conscious self was switched back on its right track, I would never overcome that tenseness.

A point was reached where I played when I could manage the rigidity enough to get through my number; otherwise, after a movement or two, I excused myself and let it go at that. Friends called it nervousness, lack of sympathy in my audience, or temperament.

A composer-teacher was to give me some instruction on expression and his wonderful pedal effects. The first day he asked if I used that musical abomination—the piano bench.

"Yes, and I have lowered or raised its height with the advent of each new teacher," I laughed.

"The condition of your wrists show you use one. Discard it, get a chair."

The next day, when I entered, he had an auction store collection of chairs in the studio. "I have been giving your case a great deal of thought," he began. "Your arm, itself, is long enough, but the upper arm seems to be unusually short in proportion. The right chair might remedy that."

And it did! A small, three cornered chair with a short, comfortable back did the trick! All rigidity instantly disappeared and does not return, unless I go back to a bench or ordinary chair. My music is no longer a slave driver, but the joy that God intended it to be.

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

By Mary M. Schmitz

[EDITOR'S NOTE.—We are presenting herewith the first of a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Musicians* series and *The Standard History of Music.*]

Author's Preface

The following work grew out of the necessity I felt for some very brief biographical sketches of the greatest and best known masters of music.

I organized my pupils into a club, the St. Cecilia, to meet once a month after school. A short lesson in biography, a few numbers of piano music and some light refreshments was the plan. The lesson is learned at the club meeting, each pupil in the club rising and reading a question and answer. After going around the circle two or three times, slips of paper with only the questions written on them are passed around. The pupil answering the most questions wins the prize, a framed picture, a calendar, THE ETUDE Greatest Musician Series, or a bust of the composer.

Johann Sebastian Bach

1. Q. Where and when was Johann Sebastian Bach born?
A. In Eisenach, Saxony, Germany, March 21, 1685.
2. Q. Did Bach come of a musical family?
A. Yes, there were about ten generations of musical Bachs.
3. Q. With what famous church and school was Bach connected?
A. The St. Thomas Church and St. Thomas school in Leipzig.
4. Q. What were Bach's duties in the St. Thomas church and school?
A. To play the organ, write music for the orchestra and train the school children to sing.
5. Q. Was Bach a good organ player?
A. Yes, one of the best of his day.
6. Q. Did Bach play any other instrument?
A. Yes, he played the harpsichord, which is the forerunner of our modern piano; also the violin.
7. Q. Did Bach write music for these instruments?
A. Yes, and those who wish to excel in either of these instruments must study his works.
8. Q. What great piano work written by Bach ought to be studied by those who wish to become fine pianists?
A. It is called The Well Tempered Clavichord or the 48 Preludes and Fugues.
9. Q. Bach wrote many oratorios for church services. What is an oratorio?
A. An oratorio is a piece of music written for quartette and chorus with orchestral accompaniment. It has neither acting nor scenery and the soloists and chorus are seated, except when singing.
10. Q. Where do composers generally get the words for an oratorio?
A. From the Bible.
11. Q. Name the most famous oratorio Bach wrote.
A. The St. Mathew Passion Music.
12. Q. Where did Bach live most of his life?
A. In Leipzig, Germany.
13. Q. How many children did Bach have?
A. He was married twice and had twenty children, eleven sons and nine daughters.
14. Q. Did any of them become famous musicians?
A. Yes, two of them, Carl Philip Emanuel Bach and Friedman Bach.
15. Q. What other famous German composer was born the same year just one month before Bach?
A. George Frederick Handel.
16. Q. How did Bach get possession of a piece of music he wanted?
A. He slipped it out of a cupboard at night and copied it by moonlight.
17. Q. Where and when did Bach die?
A. In Leipzig, Germany, July 28, 1750.
18. Q. What affliction befell Bach in his latter years?
A. He became blind, caused, it was thought, by copying the music by moonlight.
19. Q. Is Bach's organ music played in public at the present time?
A. Yes, every great concert organist plays some of this great organ music at his recitals.
20. Q. Did Bach's music make an epoch in the world's history of music?
A. Yes, Bach's music reached the height of contrapuntal music; that is, music in which several melodies run along together, differing from monophonic music, which has one melody with an accompaniment.

Little Lessons from a Master's Workshop

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

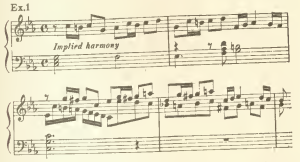
Part IV

Fugue

A Fugue is a polyphonic composition in which each part in turn predominates, quoting the common subject and then wandering away from it and becoming lost in the general web. It is unnecessary to give here the complex rules governing this matter. They have been exhaustively treated by other authors. But a few hints to the practical musician are advisable.

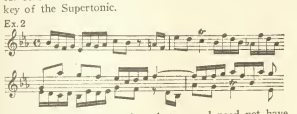
1. The Answer to a Fugue subject is normally the transposition of that subject into the Dominant key for the purpose of good effect; but this is subject to numerous modifications and exceptions, very bewildering to the student, or even to the good musician. One's harmonic feeling is of some use in showing why, for instance, a subject beginning on the Dominant is answered (as regards that one note) by a note a fourth instead of a fifth higher. The subject usually will have ended on Tonic harmony; and this is what necessitates the alteration. The earlier writers did not consciously grasp this harmonic point of view.

Ex.1



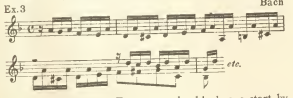
Again, a subject which modulates into the dominant must, in the answer, modulate in the reverse direction; for otherwise we should find ourselves in the too remote key of the Supertonic.

Ex.2



But such subjects as these last named need not have the alteration demanded in the previous examples, the harmony not requiring it. This is not generally recognized. Also it is not sufficiently well known that if the subject lies chiefly on Dominant harmony followed by Tonic, the best answer usually is a *real one in the Subdominant key*, which will bring you back to the Tonic.

Ex.3 Bach



2. When writing a Fugue one should always start by inventing as many counter-subjects as possible—half a dozen or so—of as distinctive character as possible, selecting the best of these for actual use as occasion may serve.

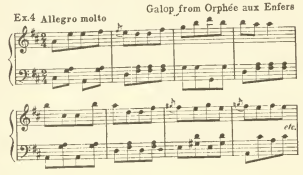
3. The chief difficulty is in the invention of episodes (i.e. passages of intermediate matter) which shall be interesting. Custom dictates that these shall be almost wholly sequential and, if possible, derived in some way from the subject. This is apt to give them a very stiff and perfunctory character. Why not break away from tradition?

Galop

A lively—perhaps too lively—romping modern dance, which is said to be descended from a German peasant dance called Hopser. The step is a kind of limping one; and the music of the *Frisha* (the quick movement of the *Czardas*) would suit it better than its own which is in even accents. The operas of Offenbach teem with good examples, of which the following is a quotation.

Galop from Orphée aux Enfers

Ex.4 Allegro molto



Gavotte

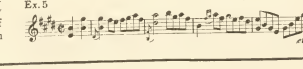
An antique dance which has lately been revived in the ball-room and on the stage. The music, familiar from the numerous pretty examples in the Suites of Bach and others, is in stately duple rhythm, but the beats are so subdivided as to seem like lively quadruple time.

Like most of the old dances, it consisted either of two equal strains of about eight measures or (later) of one strain in the tonic, one in the dominant and a third returning to the first. Repetition of these being found insufficient, a second Gavotte was played alternately with the first, thus repeating the formula on a large scale. For the sake of contrast these two were presently put in major and (tonic) minor keys respectively; and it grew to be a custom to make the second on a tonic pedal or drone bass, giving it the name of Musette.

Care must be taken not to begin the Gavotte on the first of a measure, as this will bring the cadences in the wrong place. A very similarly constructed dance, called a Bourrée, does begin on the first, or more often with a preliminary beat; but this is quite a different dance and the harmonic skeleton is not at all the same.

Bach, Violin Suite

Ex.5

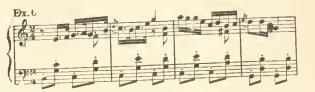


The Gavotte in Grieg's *Holberg Suite* is, rythmically, entirely wrong. The composer has, indeed, begun on the half measure; but the cadence comes half a measure too late; then an extra measure has to be added to bring it right, thus making five instead of four measures. A pretty and quaint effect, but not at all according to period.

Humoresque

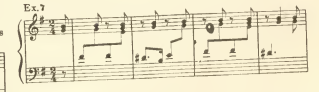
Generally a short piece of a quaint character and in some dance rythm. The set of *Humoresken* by Grieg certainly is quaint, but only the third,

Ex.6



can be called humorous. On the other hand, Dvorak's two books (Op. 101) are all distinctly humorous except the famous one in G-flat which violinists have turned into a sentimental piece. Also there is a good example by Tschaikowsky who is so rarely sprightly.

Ex.7



The sentiment of humor in music can no longer be conveyed by curious harmony, but only by quaint rythm. Schumann's extended series of movements, Op. 20, shows perhaps less humor and more serious poetry than any other of his piano compositions. The only whimsical touch is in the second movement, where he contrives to make the fourth and fifth measures identical.

Impromptu

A RATHER senseless title, generally given to a short pianoforte piece. The idea intended to be conveyed by it is the favorite one that the composition in question is a spontaneous, unpremeditated production, like an extemporization. It seems curious that the public should consider this the greatest merit in an artistic work; but this notion of the supreme value of "inspiration" is firmly fixed in their minds. What the composer really does is to write a little piece and, if he finds no specific character in it, he is fain to dub it "impromptu," "Albumblatt", or "Tenbild" (never the English equivalent of those titles, that would be repellent) simply because others have done the same before him.

No particular form is suitable to such pieces, as the text-books would have you believe. The usual course taken by short instrumental pieces is expressed by the formula: A - B - A, wherein each of these letters represents a complete strain or section; but, obviously, each may be a tiny movement in itself with repeats and modulations. The whole then becomes equivalant to a Minuet or Trio. Schubert's *Impromptu in G*, with the ceaseless triplet arpeggios, is more of a kind of Rondo form; while that in B-flat is a set of variations. The latter could scarcely have been unpremeditated.

The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to "The Etude" office daily for years.

Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he was far too interesting a writer to produce anything so arid as an encyclopedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined with a masterly musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE

Key-Color

Every now and then there appears in the columns of some musical journal an animated correspondence on this subject. The same assertions and denials are made; and everyone taking part in the discussion is blissfully ignorant of the question ever having been argued and settled before. Space would not here be wasted upon it were it not that all the principal works on Orchestration, even Gaveart's, gravely copy Berlioz's nonsensical list of key-characteristics.

Before one can argue any point we must agree on a definition. *What is a key?* It has no existence by itself; it is not a thing. It is only the temporary family name of the twelve sounds of the octave. What the persons who think they believe in Key-color really mean is that they are conscious of a change of effect when a piece is transposed, or when a higher or lower pitch is used. If you tell them this they deny it and assert that "Music in certain keys sounds different from music in other keys, but without considering whether they mean the same piece or music in general. Urged upon this point they try to evade it and say: "Well, music in five or six sharps or flats sounds, on the piano, much more soft and tender than that which uses more of the natural tones played on the white keys." On farther inquiry it appears that the people possessed of this key-sense make no claim to the possession of actual pitch, so that their contention can be only a hazy impression that most dance music and vulgar music of all kinds is naturally written in the easy keys, while Nocturnes and high-class piano music in general employs the more extreme keys.

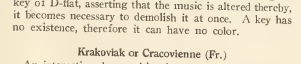
The fallacy of the key-color fancy, which ignores the question of high and low pitch, has been exposed again and again, but all hazy-minded folks cling to it. After all, it does not matter in the least, any more than a belief in luck, or ghosts. But when people carry their fads so far as to protest against Bach's *Prelude and Fugue in C-sharp Major* being noted in the more legible key of D-flat, asserting that the music is altered thereby, it becomes necessary to demolish it at once. A key has no existence, therefore it can have no color.

Krakoviak or Cracovienne (Fr.)

An interesting dance taking its name, and presumably its origin from the city of Cracow in Poland. Chopin has not immortalized it, his two specimens being early and uninteresting attempts; but the modern Polish and Russian composers have known how to extract considerable charm from this lilting measure. Sigismund Noskowski has published a number of Krakoviaks very well built up into brilliant piano pieces. Blumenfeld has two good ones in his *Polish Suites;* and there are Paderewski, Zarembski and others.

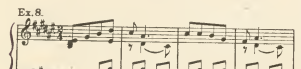
One typical specimen came early to England and became familiar for ever, but as a Polka.

Ex.8.



In the forties and fifties everything in lively 2/4 rhythm was considered a Polka; just as today everything syncopated is said to be rag-time. But there is a great difference in the accent of these two dances, the cadence of the Krakoviak being almost always a syncopated one with a strong accent on the second half-beat,

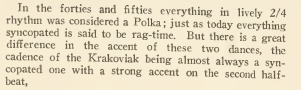
Ex.9



while the feature of the Polka is its aggressive accent on the third.

Punch's Polka

Ex.10



Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

Accuracy in Making Records

One of the most important requisites for anyone who makes talking-machine records is accuracy. This is particularly true of an instrumentalist, for the slightest discrepancy in his production becomes greatly magnified when it is reproduced by the phonograph. Not long ago one of the best-known violinists made an excellent reproduction. In every respect save one it was a fine record, yet he had given a slight rasping quality to one of the high tones which was intensified to such a degree by the recording needle that it absolutely spoiled the selection for a discriminating listener.

Indeed absolute accuracy is so necessary in making records that the companies engage men for their orchestras and bands who possess this quality in preference to men of wider experience and greater musical knowledge. For they feel that experience and musical education can be developed, but that musicians lacking accuracy never could repay the time wasted making records.

In many cases experienced musicians who have become trained to the ways of making records not only are members of the ensemble roster of one record manufacturer but of several companies, and devote their entire time to making records, affiliating themselves with the well-known orchestras, bands and dance orchestras. And yet these very men are not actual members of the musical organizations they are assisting. It is doubtful if any one of them ever played in public performance with the orchestras.

These men, however, are used by the big orchestras and bands to assist in recording not because they are any more accurate than the regular members of the organization whom they replace, but because they are trained to the peculiar and complicated methods of recording music. They know when to step close to the recording horn that the tones they are playing may be placed correctly, or when to move back five or six feet from the instrument in order that the heavy fortissimo notes will not "blast"* the record.

So if you are an instrumentalist and hope to make records some day,—as even the least of us hope,—develop your accuracy to the nth power and make yourself almost infallible. For though you may never make records you cannot hurt your reputation by being an accurate musician.

**Blost: A tone which vibrotes in such a manner that it connot be recorded with musicol quolity.*

* * * * * * * * * *

New Records

Marie Tiffany of the Metropolitan Opera Company recently returned from a very successful tour through the West and South and among the memendous she collected is the following item which she clipped from the *Oklohoma City Times.* With great glee and many chuckles she handed it to me, saying, "You have another competitor." That you may appreciate its humor I herewith present it:

"Dear Editor:

Well, Ed, the other day a friend of mine says to me Art I Have rented a apartmeat and bought a phonograph and wish you would write me out a list of good records and what they are about so I have wrote out the following list and I thought mebbe perhaps you would get a phonograph yourself some day and would like to have the list yourself.

I have divided the list into the respective kinds of music as wit, serious or classical, humorous, band, jazz, hymns and blues., as follows:

Hail, Hail, The Gangs All Here.—This is a serious song now and is sung to show time like a funeral march. If played to a crowd of men it should not be played over once or somebody is libel to break down and cry. Some like and airy other like Good Morning Dear Teacher should ought to be on the other side.

There Is My Wandering Boy To-night?—A good funay piece for playing in bachelors quarrtaers.

We Won't Go Home Until Morning.—A appropriate record for a home-brew socinl. Two records of this should ought to be bought so if somebody drops and breaks one of them during the festivities the music can go on.

Wedding March from Mendelis Son.—A record which ought to be bought on approval two days before a wedding and can be returned. This is not a good peace to keep in the collection because it always brings up unpleasant memories of them which have walked slow to its music.

Smiles, When You Were A Tulip and I Was a Red, Red Rose, Over There, Where Do We Go From Here Boys.—Four good records which is acceptable to any collection.

Sexette From Lucia.—This is a family quarrel set to music and a good record to buy when the missus is gone upon a vacation or somewheres and can't do her quarreling personally.

This makes a good selection Ed. and completes the list except for one loud Sousa band piece and some loud neodles to play when your wife picks a fuss, a good snappy dance record to play when your friends drop in for a hours struggle and any recognized hyma for the children to play on Sundny afternoon.

Musically Yours, ART GUM (H. L. M.)"

* * * * * * * * * *

Accuracy in Making Records

Every once in a while some record company releases a publication which is particularly interesting because of its musical value. Such was the wonderful record of Sibelius' *Finlondia* played by the Philadelphia Orchestra recently published by the Victor Company, and such is the record of Chabrier's *Espana* (6202) which Prince's Orchestra has made for the Columbia. This rhapsody, based on Spanish themes, is probably the best-known symphonic work of its kind. I can remember when I first heard the Boston Symphony Orchestra play it several years ago and the keenest pleasure I received from the audition. The record which Mr. Prince and his orchestra have made, is a fine orchestral production of *Espana* and paints the swiftly changing rhythms with clarity and accuracy. Some cuts have been necessary to shorten the work so that it could be placed on the plate, but they have been made skillfully and intelligently.

A reproduction of another familiar classic is *Der Nussbaum (The Walnut Tree) of Schumann (Pathe* 25062) and played as a violin solo by Alexander Debruille. This composition is well known to every singer if not to every other musician. For it is only recently that Leopold Auer, the teacher of Heifetz, Max Rosen, Sacha Culbertson and Thelma Given, made the excellent transcription. Mr. Debruille has accredited himself splendidly. He plays sympathetically, quietly and peacefully, with a warmth of tone and true double-stopping.

There are two other violin records which are sure to interest you. One is Mischa Elman's new reproduction, *Consonetta (Victor 66008).* It is a most effective and satisfying record, comparable to the best of Mr. Elman's previous publications. The piece begins with a simple melody, pathetic and fragile; there are a few measures of double-stopping, one or two liquid and perfectly executed cadenzas and finally the return to the opening theme.

The other fiddle record is Sacha Culbertson's reproduction of Kreisler's *Liebesfreud (Victor* 8034). This little Viennese melody with its odd harmonies and quaint rhythmic charm has achieved well deserved popularity, by all students of the violin. There are few compositions of like nature that have the appeal this piece has, particularly of the publications of the past ten years. Mr. Culbertson has caught the scintillation Mr. Kreisler has embodied in excellent manner. His tone is full and round, always clean-cut.

Tino Pattiera, a new artist for the Brunswick has made his debut in flying colors, with his record of *Recondite armonia (Strange Harmonies)* (10048) the aria from "La Tosca." He is introduced by a short orchestral prelude, his voice ringing vibrant and full, his diction well-formed. There is a sweetness of quality in his tones which is entirely distinctive. The orchestra makes fine balance and the reproduction as a whole achieves the superlative standard Brunswick records have reached in the past two or three months.

The Edison Company publish a splendid re-creation of the duet *Duo de l'Oasis (Song of the Oasis)* (82238) from "Thais" sung by Alice Verlet and Arthur Middleton. As the Tosca aria, this selection opens with a short orchestral prelude, the violin registering a fragment of the "Meditation." The artists' voices blend very well, their diction is clean and the quality of tone production is excellent. This duet is a splendid example of close contrapuntal writing, and in the re-creation it is displayed to fine advantage.

82240—Angel's Serenade Frieda Hempel and Albert Spalding—Edison.

20658—Everybody Step-Vincent Lopez Orch. Fox Trot—Pathe.

87576—The Last Hour-John McCormack and Fritz Kreisler—Victor.

18822—One Kiss—Benson Orch. .Fox Trot—Victor.

30023—Nocturne in E Flat-Bronislaw Huberman-Violinist—Brunswick.

3510A—The Swallows-Lucy Gotes-Soprano—Columbia.

2164A—Sol-o-may—Selvin's Orch. Fox Trot—Brunswick.

3509A—Tea Cup Girl-Elkin's Dance Orch. Fox Trot—Columbia.

14251—When Buddha Smiles—Wiedhoft's Californians. Fox Trot—Vocalion.

What the Piano Student Could Learn from the Violin Teacher

By the Well-Known American Violinist-Teacher
OTTO MEYER
Formerly Assistant to the Famous Czech Teacher of Virtuosos, O. Sevcik

There is a story that when Liszt had become a successful piano virtuoso he attended a recital by Paganini. The playing of the great Italian violinist, whom the people of his native Genoa believed to be in league with the devil, so fascinated the young Liszt that he exclaimed to a friend:

"Now I must start to learn the piano all over again."

At any rate Liszt temporarily retired from the concert stage and devoted some two years to study, appearing again with vastly improved technic,—largely, it is believed, as a result of Paganini's inspiration and example. The great pianist saw in the magic of the Italian wizard's playing heights of feeling and technical mastery which he felt were lacking in his piano playing.

The average piano student would hardly believe it possible that he could learn anything from the violinist. As a matter of fact the art of fine piano playing has been influenced by the violin in many ways. If the piano student realized this he would attend more violin recitals and seek opportunities to profit by the advice and suggestions of good violinists.

In recent years it is not unusual to encounter the artist who is an acceptable violinist and also a pianist. Emil Paur, former conductor of the Boston Symphony, has appeared upon the same program playing a violin concerto as well as a piano concerto. The limited numbers of performances at the keyboard given by the great violinist Kreisler have sufficed to show what an artist he might have been had he chosen the piano. Mozart, Beethoven, Mendelssohn, Bach and many other masters also played the violin, although they are better known for their work at the keyed instruments.

Harold Bauer studied to be a violinist. During a period of financial stringency he was offered a position as piano accompanist on a tour. Like most violinists, Bauer played a little piano, but not enough to perform the accompaniments that he would be expected to play. So he set to work by himself, and by utilizing the principles of technique that he had learned in his violin study, not only made a success on the tour, but did so well that his friends persuaded him to make the piano his chief instrument. His trained violinist's ear and original technical methods brought such results that as a master of tonal effects he ranks among the greatest pianists.

Many of the principles that apply to violin study apply likewise to the physical part of piano technic.

When I was a student under Sevcik, he used constantly to say: "Relax the arm, and let its weight on the how produce the tone;" and Ysaye used to shake his arm loosely from the shoulder to show how relaxed the muscles should be in bowing correctly.

Piano Obligatory

Abroad, nearly all music conservatories make it obligatory that the violin student take several years of piano instruction as a second study, and it is therefore obvious that the majority of violinists are, at least, fair pianists. Some of them, however, play exceedingly well, for the musical development and finger control gained in their serious violin study are also available in their piano playing. One might think that as the violinist fingers only with the left hand he would be handicapped in his playing of the right hand on the piano. Such however, is not the case. Investigations undertaken by scientists in gymnasiums have shown that when one arm, for example, is exercised, the other develops proportionately, both in strength and in dexterity. This principle explains the fact that though the violinist trains chiefly in his left hand, his right hand also gains in strength and dexterity.

There are many violinists who could follow, if they desired, the example of Bauer, in becoming pianic virtuosi. Fritz Kreisler and Francis MacMillen often amuse their friends by playing piano accompaniments and scores at sight that would tax the ability of most pianists.

In considering what the piano student could learn from the violin teacher let us first ask ourselves: "Of what does artistic piano playing consist? Opinions will, of course, differ, but I believe that most

Otto Meyer

music lovers and judges of good music will have much the same general idea, namely, that the most important thing is musical grasp and appreciation of the melodies and artistic playing of the same, with proper proportion and sense of climax, polyphonic effects and rhythm. Technique of course is important, but unless it is used for expressing the musical message it fails in its real purpose. As illustration I give the following anecdote: Two musicians walking along the streets of Berlin heard through an open window the sounds of the minute waltz of Chopin, played at tremendous speed. One asked the other: "Who can that be?" and his companion replied: "It is either so and so, (naming a pianist noted for his technical skill and lack of musicianship) or a pianola."

The piano pupil, and too often the piano teacher, is apt to become so interested in the technical side of his art, that the proper playing of the melodies with beautiful tone, phrasing, and dynamics is too often neglected. Here the criticism and example of the violinist is invaluable. Not considering the pianist's technical limitations, the violinist shows by example how the melody should sound, and the pianist strives to imitate the continuity of and beauty of tone. Lack of connection in melody tones is intolerable to a violinist. The prominence of the Leschitizky school of piano playing is largely due to its careful preparatory work in connection of successive tones, and in bringing out any one tone of a chord so as to be able to subordinate the supporting harmonies to the melody.

Where is the Melody?

A question that I often ask after hearing a piano pupil play a selected piece is, "where is the melody?" Modern music is largely polyphonic in character, and the melody is not always the top note of the chords. Often it shifts from one hand to the other, or may be in any middle voice. A plan which I find useful is to indicate by a pencil line the melodies of a composition. Of course the study of Bach inventions and fugues should teach the pianist to bring out melodies in the various voices, but too often the piano pupil thinks of the works of Bach as mere finger gymnastics and does not appreciate the beauty of the melodies. Many passages apparently merely harmonic or technical show hidden melodies when carefully studied, and the difference between the artist and the mere player consists in so bringing out the important tones that the audience may be shown the hidden beauties of the apparently meaningless passage.

The playing of sonatas with a violinist furnishes an invaluable means for developing the ability to play melodies beautifully and to subordinate that which is not important. In the sonata form, part of the time the violinist is given the melody, and part of the time the pianist is soloist, and the careful study of a sonata with its weighing of the importance of the two parts is a great aid to musicianship. Also in the sonata very often the piano will have a melody to play which the violin has played just before, so that the pianist will unconsciously imitate any beauties of tone or phrasing which the violinist may have shown.

Now before we consider in what respects the violinist might be able to give aid to the piano student in technical matters, let me make one point clear: I do not mean to imply that a violinist could ever take the place of a good piano teacher as a technical guide. The traditions of the technical method of every instrument are an inheritance which we have from the past, and only the person who has received that inheritance can give efficient guidance to the technical development of the pupil. What your piano instructor teaches you is the combined sum of what he received from his teacher, plus what he in a life-time of study, at the time, has been able to add; and so on back to the first pianists who did not use the thumb in fingering. Only the pianist who has reached the top level of technical achievement himself can with surety show the beginner the best ways of doing things.

The Ultimate Goal

One often finds that the teacher objects to the pupil's way of doing a certain thing, which, however, seems to produce the effect desired. The teacher knows, that though the way of the pupil seems all right inasmuch as it produces the effect momentarily desired, yet, in later years difficulties will be encountered which cannot be performed with the particular hand position or whatever it may be. The pupil will then have to completely change his method of playing and in a way commence over again. This is the reason that often a piano pupil on going to a famous master is put on very elementary exercises, for the teacher forsees that although the pupil plays quite well the pieces at the time, yet, in order to master the greater technical tasks, his ways of playing will have to be changed. Now of course the violin teacher cannot have this oversight of advanced technique, and therefore can in no way he considered a substitute for a first class piano teacher.

The principles of music are, however, universal, and therefore, if one has a chance to have the criticism of a good violinist, he will often be able to point out distorted rhythms, places where in chords the two hands are not together, wrong notes and so forth.

In recent years, more especially since the advent of Sevcik's violin studies, the knowledge of how to study and master technical difficulties has advanced if anything more rapidly among violinists than among pianists, and as Baillot says: "To know how to study is in itself an art."

In the old days, the violinist as also the pianist, used in a way, to be expected to teach himself. The teacher would give a series of etudes and expect that in repeating them endless numbers of times, that somehow the pupil would acquire a technique. Some especially gifted really did so, but a large percentage never attained more than moderate ability on their instrument. And the reason that they did not do so was that they did not know how to study.

What is an etude? It is an attempt to make palatable a technical difficulty. In other words, all etudes have, or should have, some basic difficulty which they present. But in order to make the difficulty interesting, the writer would after presenting the difficulty in one key, have to modulate into another key, and in doing so would present other difficulties absolutely unrelated; so that instead of being able to concentrate on the arppegio, scale, or whatever the etude should teach the pupil would scatter his energy.

Sevcik and Sevcik's violin method taught the violin pupil how to study absolute technique systematically, and many of the study ideas that he evolved for the violin are also available for the piano.

"Jede Vier Noten"

For example: if given a certain page of music to study, the average pupil plays it through time after time in the hope that it will improve of itself, the Sevcik method would be to play it through at speed, and to observe the places that do not go well, or at all. Having picked out the difficult passages, the pupil then commences to dissect them to see what the difficulty really is, and if it is a combination of difficulties, to master them one by one, and then combined. A favorite prescription of Sevcik's is: "Jede Vier Noten Hin Und Zurück." That means "every four notes forward and backwards." It is not so unusual to find some pianist who has taken four notes of a passage, then the next four notes, and so on. But to Sevcik that was objectionable. He wanted the first four notes, then the four notes starting with the second note, then four notes starting with the third note, and always forwards and then back. In other words if we call the first four notes one, two, three, and four, the order of practice would be: one, two three four, four three two one,—first very slowly, and gradually more rapidly, until the four notes can be played more rapidly than the tempo calls for. Then two, three four five,—five four three, two,—and so on to the end of the passage.

Now why should this be especially beneficial? In the first place the pupil will find when he tries it, that to play the four notes backwards with the same fingering, (or rather the reverse fingering) is at first most perplexing. For it requires about ten times as much concentration to get the fingers right on the reverse, and that concentration is going to make the fingering so solid, that it would be impossible to take a wrong finger. Eliminate the element of uncertainty of fingering and a great advance has been made, for the speed is limited until the subconscious mind has learned the fingering so well that no matter what the speed the right finger always takes the right note.

Secondly, the advantage of taking four notes, then four notes starting from the second note, then from the third note, etc., is that one forms a chain every link of which is as strong as the others. Now when one takes four notes and then four notes starting from the fifth note, etc., the link from four to five will always be weak, because it has not been practiced.

If the passage is exceedingly difficult it is a good plan to practice every two notes forward and back, namely one two, two one, two three, three two, etc. Then take every three notes forward and back, then every four. Then try playing the passage at full speed and it should, to your probable surprise, go very well. Should it, however, not be fluent enough try every five notes backward and forward, then every six, and so forth.

When I was a student in Prague under Sevcik, I was initiated into this method of practice on the first variation of the *Hungarian Airs* of Ernst, and I carried this method of practice so far that I could play backwards the entire variation. Needless to say neither memory nor technique hesitated to respond after that.

This idea is also easily applicable to memorizing. At one time I undertook to memorize the twenty-four etudes of Paganini. As they fill two fair sized books, and are technically the last word in violin difficulty, I pondered the question of how to memorize them so that I should have them all memorized at the same time. In other words, I had to find some unusual way to memorize them in order to avoid forgetting part of the etudes by the time that I had memorized the rest. This was my method!

Practical Memorizing

I first took the first line of each etude for a day's work. If I could not memorize them in one day, I kept at it until I could play from memory in one day the first line of each etude. The next day I memorized the second line of each etude, and after memorizing it played the first and second line together. The next day I memorized the third line of each etude and played the second and third lines, and so on until I had gone through all the etudes in this way. Some etudes were, of course, shorter than others, so that as soon as I had finished one or more etudes I would start at the beginning of those and repeat the process of two lines.

Having gone through the etudes in this way I then took three lines in succession each day, overlapping of course. For example lines one, two and three then lines two three and four, and so on to the end.

Then four lines each day on the same plan of overlapping, so that you see each day, I was really only memorizing one new line and reviewing those done on the last three days.

I would have kept increasing the number of lines, five six etc., but found by this time that I had the twenty-four etudes memorized.

Now to pupils who have difficulties in memorizing this plan is an infallible method. Your unit of practice will vary according to the quickness of your memory, but even if is it only a measure that you can memorize at a time, by overlapping, namely first measure, then second measure, and then joined to first,—third measure and join to second, etc., you will surely learn the composition by heart and it will stay.

Sevcik put the matter very tersely when he said: "If you can play by memory every four notes of a composition in time and tune backwards and forwards, you can surely play the composition."

I have tried to indicate along what lines the piano pupil might benefit by contact with the violinist, but the wise pupil will not limit himself to the violinist. Be broad in your musical ideas, and that means forget at times that you are a pianist, and remember hat you are a musician. Go to the opera; hear the famous singers, cellists, church choirs, etc.

Patronize Other Arts

The art of piano playing has drawn from all other arts. Chopin's cello player *prelude*, the D flat *nocturne* in which he meant to imitate the style of the violin, the "chant of the monks" in one of the nocturnes, etc., will all be rendered in a more musicianly way if you are broad in your tastes and learn, as did that famous pianist, to know of music, as well as of piano playing.

Do not even limit yourself to music. Go to see some pictures and read up on art in general. The arts are all related, and if you will try to absorb the inspiration that some famous painting gives you, you will play better a piece which was written with a similar mood. The greatest thing that foreign music study had to offer was, aside from a good teacher—and most of the greatest teachers are now in the United States—the contact with other musicians and artists, and the only reason that our music students do not have more of it here is that they have not realized its benefits. The opportunities are here in ever increasing measure.

The violinist is continually under the obligation to establish absolutely accurate jumps. Because the piano keyboard is so visably simple the pianist often neglects this very important matter of the automatic adjustment of the hand. If he secures it, it comes to him empirically through a great deal of playing instead of through systematic training. Sevcik gave a great deal of attention to these jumps and contractions.

To give one instance of the application of the idea to the keyboard let us take such an example as a simple jump of an octave. Let us suppose that your fingers are over the ordinary five finger position in the key of C. That is, the thumb is over C. Now, just what is a jump of an octave? If the thumb jumps the entire distance there is a passage of the entire hand for one octave. However if the jump is played with the second finger on the upper octave the hand has only moved the distance of seven keys or a seventh. This means a difference in transit of one half of an inch. In cultivating automatic playing this is a considerable physical-psychological factor. The use of the other fingers of the hand in a similiar manner upon the upper octave make a corresponding difference.

Automatic Playing

In general the development of automatic position playing depends largely upon three different operations.

I. Hand in Five-Finger position moving to other positions.

II. Passing of the Thumb over or under the fingers.

III. Large leaps or jumps.

In violin playing the maker of exercises, realizing how dependant the player is upon absolute accuracy of the fingers in taking different positions, goes about the solution of the problem in a more or less exhaustive or scientific manner. That is a Sevick will say to himself: "How many different positions of the hand are required to make all the changes necessary in given passages?" In piano playing, this does not seem to be the case. The exercises are collected very largely with the view to making the muscles stronger and the fingers nimbler with no thought of training the brain and nerves, so that the important matter of the automatic measure of distances is taken into consideration. Thus the most used and also the most wonderful part of piano playing is neglected, or at best treated in an unscientific manner.

Let us take the first principle we have given above. The movement of the hand from one five finger position to another. I have found that there are twenty-five jumps, or combinations, from one note to each other given notes. To practice these jumps until they become automatic is just as important as the five finger exercises or the scales themselves.

Practical Exercises

The following test exercise will illustrate this. Place the hand in five finger position with the thumb over middle C. Now with this as the foundation position strike the octave of C. above with the fifth finger and return to the foundation position. Repeat this four times. Then go through the same process playing the upper C with the fourth finger. Repeat four times. Then take the same exercise with the third finger playing the upper C, continue with the second finger and ten with the thumb taking the upper C.

Now move the hand up to the octave above with the thumb over the upper C. Reverse the exercises by jumping the thumb down to strike middle C, then the first finger, then the second finger, then the third finger, then the forth finger then the fifth finger. You will perceive that with every jump the hand is making a different measurement.

After having accomplished this in the scale of C repeat it in every other key.

The exercises should be done with the metronome at 40 with one beat to a note, then gradually accelerated as automatic playing is developed.

In all cases they should be done *with the eyes shut.* The training should be purely a muscular one.

In the matter of passing the thumb under and over there are already in existence more or less exhaustive exercises. Long jumps can be treated in something of the way in which we have treated the short jump of the octave. The *Exercises for Developing Accuracy* by Gustave Becker have a number of exercises in long jumps.

These exercises indicate an infinite variety of possible exercises which the ambitious player will be only too eager to work out systematically.

Humor and Music Teaching

By Richard Trustham

HUMOR is often a great aid to the pupil's progress. Do not misunderstand this. There is the use and abuse of humor in music teaching as in other things; but, to children especially, a laugh now and then is as useful as more serious talking.

After well started, a pupil developed the habit of looking too much at the keyboard. She knew her keyboard thoroughly, and yet she constantly watched her fingers. Various means of correcting this were tried, but still she said she "could not help looking down."

Realizing that she needed to be impressed with the wrongness of the habit, I asked if she found it necessary to go to the mirror to find her mouth when eating. This amused her very much. She laughed heartily, the very thing desired. It showed that she had been stirred inwardly. An impression had been made on her mind. When she came for the next lesson she said that she had been thinking and laughing all the week about trying "to find her mouth." She commenced her lesson and, from first to last, scarcely looked at the keys.

When complimented on overcoming the habit, she said she "did not know she had not been looking down." This was an unconscious or indirect correction through a humorous remark.

All know that, to get the best results, it is necessary that the teacher and pupil be friendly. Yet many children fear their teacher to a certain extent, and simply because they fear to laugh or joke in his presence.

Let your pupils know that you are human and "nice," but do not overstep the mark of propriety.

The Story of the Turn

Practical Advice upon How to Play Such Embellishments

By EDWARD ELLSWORTH HIPSHER

THE turn is one of those ornaments that was born in the age of filigree music in Italy—that age which has not been and probably never will be surpassed in production of really enchanting almost intoxicating melody—melody created for the sheer beauty of melody itself. In that age was brought into existence practically all the "embellishments" now used for the variation and ornamentation of themes, certainly all those that are employed to give to melody lightness and grace.

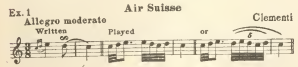
Thus it is we find ourselves going back to the "Language of Song" for the roots, if not the entire structure, of the names applied to these graces. And a little study of the ancestry of these words will be of more use than mere amusement of the inquisitive faculty of human kind.

In the Italian we find the word "gruppo" paralleling in meaning our own English "group." Again "etto" added to an Italian word is an ending indicating diminution of the force of the word. Thus "grupetto" (a small group) became the name recognized by the musical world for this graceful ornament, to distinguish it from the more elaborate roulades of scales and arpeggios in vogue. In the English speaking world this term is now almost displaced by the word "turn," in reality very apt, as the ornament truly does turn around its principal note.

Of all the embellishments, none is more graceful and refined than the turn nicely executed. Placed between notes, it has the quality of lifting and carrying one tone of the melody on to the next with an elegance not quite approached by the other. So for a time let us see what can be learned about it that will help us to use it at its greatest value.

The "Turn" proper consists of four tones. First is the principal or home tone. Above this is the "upper auxiliary tone." This is usually the diatonic or regular tone of the key to which the principal note belongs. Any variation from this must be indicated by a proper character placed above the sign of the turn; thus, 𝆒 ♯ ♭ Below the principal tone is the "lower auxiliary tone." This is almost invariably a half-step below the principal tone. This, if not diatonic, is usually indicated by a proper accidental under the sign of the turn. Even when the sign is wanting, one is commonly safe in supplying it and using the half-step. An exception to this is when the upper auxiliary is but a half-step above the principal tone. In this case the ear must be largely the guide. If both auxiliary tones are but a half-step distant from the principal tone, they produce a diminished third. If executed very rapidly, the ear does not readily assimilate these tones, especially if the lower is foreign to the key. Thus it becomes somewhat a matter of musical discrimination. If the turn must be done very quickly, it usually is better not to alter the lower auxiliary tone; if it is done more deliberately, generally it is better to alter the lower tone to a half step below the principal one. Another exception is when the turn immediately followed by a diatonic tone on the same degree as the lower auxiliary tone, when ordinarily it is better not to alter the pitch of this auxiliary. The shifting of tonality from the altered to the diatonic tonality of this note will be assimilated comfortably by the ear only if the time of the turn is very deliberate. A good example of this, and one probably known to more of our readers than any other, occurs in the Principal Subject of the "Air Suisse" of Clementi's Sonata, Op. 36, No. 5.

Ex.1 Air Suisse — Clementi



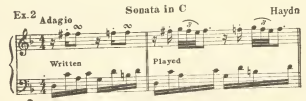
Parenthetically, we might pause just for a moment to consider this matter. Take all these and similar groups at their own designation. We call them "ornaments" or "embellishments." Now but a second thought is necessary to impress upon one how necessary is the most careful execution of them. They are there for but one purpose—to beautify the melody. They are the "trimmings." Have you never passed on the street a dress of which the accessories were so out of harmony that they made it little less than hideous? And yet the materials of the dress and its simple outlines were elegant, possibly extremely so. Just so it is with a melody. Its ornaments must be so smoothly done, so exquisitely, so carefully in keeping with its nature, that they enchance rather than detract from its beauty. Otherwise, they would be much better omitted.

The turn may enter in a number of ways. It may introduce the principal note. It may come at the close of the note. And, as already intimated, the speed with which it must be executed has much to do with its contour.

The sign of the turn placed over a note indicates that it will introduce the note. In this case the turn will begin exactly on the beat of the principal note; its first tone will sound exactly with any notes which accompany the principal one, regardless of their being on the same staff or another; and it will be executed after one of the following models.

If the principal note is of convenient length—for instance, a quarter or even an eighth note in a slow or moderate movement—or if it should be a long note in a very quick movement; and if it is desired that this note shall have particular emphasis (as in Ex. 2b); then the turn will consist of three very rapid notes, beginning with the upper auxiliary, taking as little time as possible from the principal note on which the stress will fall, and will be executed lightly as a triplet.

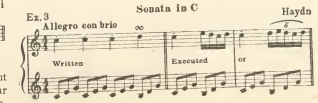
Ex.2 Adagio — Sonata in C — Haydn



This sort of turn is falling into disuse among modern composers. The classic writers, having only the spinet, harpsicord and earliest forms of piano, all of which were very deficient in their dynamic attack of tone, used it often for the purpose of emphasis on a certain important tone. With our modern instruments we are able to secure all this stress we may desire, by other and more direct means.

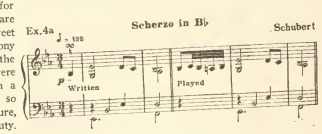
When the principal note happens to be quite short, then its entire time will be given to the turn which will consist of either four or five notes very even in time. Haydn was very fond of this light, graceful form which abounds even in so serious a work as his "Creation." Where the allotted time makes it practicable, the turn of five notes is usually given preference over that of four, as it has the advantage of beginning on the principal note, thus placing it at the beginning of the group as well as allowing it to appear three times. Also, when the turn is to be done rather leisurely the five notes form is often chosen because of its added grace.

Ex.3 Allegro con brio — Sonata in C — Haydn

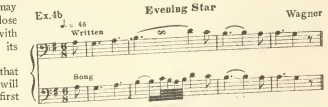


Most graceful, most varied and most elegant of its forms is the one following the principal note. If this be rather short, most often the turn will use one half of its time. When the longer, the principal note will be sustained till near the end, yielding just enough of its time to allow the turn to be neatly and beautifully done. Even austere Wagner fell a victim to its charms. On a plain note this turn will consist of four even tones beginning on the upper auxiliary.

Ex.4a Scherzo in B♭ — Schubert



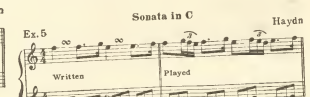
Ex.4b Evening Star — Wagner



When falling at the end of a rather long note, even as in the Wagner quotation, just how near the close it shall come and how rapidly it shall be executed will depend much on the nature of the music, and here the artistic judgement of the performer must be exercised.

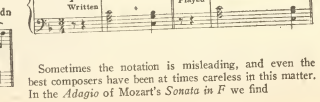
An exception appears in this form when the principal note happens to be followed by one on the same pitch. Then the turn becomes a triplet consisting of the upper auxiliary, the principal tone and the lower auxiliary, the following note taking the place of the one usually completing the turn.

Ex.5 Sonata in C — Haydn



Most sparkling of all, loved by the light-hearted Mozart and inherited by Beethoven for his music in the brighter humor, is the turn following a dotted note and leading on to one on a different pitch and contemplating the beat or part of beat begun by the dot. In this case the rhythm becomes completely changed. The principal note is taken for half the time represented by it alone; the first three notes of the turn form a triplet equaling in time the principal note just executed; and the last note of the turn has just the time represented by the dot, thus balancing in time the note which is to follow it and these two notes making a pair of two tones even in length.

Ex.6 Andante — Sonata in C — Mozart



Sometimes the notation is misleading, and even the best composers have been at times careless in this matter. In the *Adagio* of Mozart's *Sonata in F* we find

Ex.7 Sonata in F

Adagio ♩ = 84 Mozart

Played

Written

which, though written as on the lower two staves, by all the Mozart and classic traditions certainly would have the melody executed as on the upper of the three staves.

A rather curious and interesting exception occurs in the *Adagio* of Beethoven's *Sonata Pathetique*. Here, in spite of the fact that it follows the regular model of rhythm (the dotted eighth followed by a sixteenth, represented here by two thirty-second notes), the turn waits and enters as four even one-hundred-and-twenty eighth notes on the last half of the third sixteenth note in the bass.

Ex.8 Sonata Pathetique

Adagio Cantabile ♩ = 60 Beethoven

Written

Played

The time being here so slow, this effect is really quite elegant. Played according to the set rule, the turn would move so very slowly that it would be slovenly instead of increasing the beauty of the passage. Thus does genius look at rules and smile—but not without good reason.

So far all the turns have been treated in their regular form. Any of these may be inverted; that is, they may begin on the lower instead of the upper auxiliary tone. This is indicated by placing the sign in perpendicular position, thus 𝄪. Now they will be executed in this manner.

Ex.9

Andante Allegro Moderato

Written

Executed

or

etc.

Grace notes are frequently used in the place of the sign of the turn, as in the following from Mozart.

Ex.10

This is especially true when, as in this instance, the quick inverted turn is desired at the beginning of a note.

Modern composers very often write out the turns just as they wish them to be played. Thus we frequently find them as an integral part of the text where in the old masters they are indicated by signs or grace notes.

Two, or even three, notes may have turns on them at the same time, but this involves no new rules, each tone will follow the same pattern as if it stood alone, and they are quite sure to be alike.

Thus we see that the turn is capable of about as many twists as the inevitable triangle of the popular novels. And like them it is quite as sure of a happy ending.

Good musical books are invaluable to the ambitious musician; always make a friend of your books. As Douglas Jerrold said: "A book that is fitly chosen is a life long friend."

Don't stop; keep right on. You may not have reached your goal to-day, but if you keep on going each day brings you one step nearer. Believe in the saying of Terrance: "Nothing is so difficult but that it may be found out by seeking."

The Most Helpful Piano Lesson

By Blanche J. Stannard

The most helpful piano lesson I ever had was given when my teacher called a number of her pupils together in a class and actually showed us how to practice. Not *told* us how, but actually *showed* us how. I had had other teachers deliver long lectures on how to do it but this was the first time one ever demonstrated her method to me with her sleeves rolled up—and nothing up her sleeve!

In this lesson the teacher memorized a page and a half of a piece which was entirely new to her and worked it out as she would have done by herself.

She read it over once to see what it was all about and, without losing any time, she went right to work on the first phrase and memorized as she went along. I was surprised at the great number of times she repeated over and over again even so small a thing as half a measure. When she had gained a working knowledge of the whole phrase she went over and over that, trying it in many different ways as to touch, pedalling and fingering, and upon deciding which was best, she then practiced the approved version numberless times until she really knew it in her mind.

I had thought that when musicians began to approach perfection they discarded childish things like counting aloud. It was a surprise, then, to hear this teacher rigidly counting each measure. I concluded right then and there that she really had nothing up her sleeve—that there was no magic about it, nothing but hard work and a never-say-die spirit. My great regret is that the first teacher I had did not do something of the kind for me. It would either have made me quit then and there or it would have saved the years of useless dreaming of royal roads to success and countless hours of poorly directed and misapplied practising.

The teacher of whom I write opened my eyes to the fact that acquiring a repertoire or playing a single piece was an accomplishment of an architectural sort—a thing built up piece by piece. Her first running over the selection was like a builder studying over the general plan. The practising over and over again of one phrase was like the laying of the foundation, then each part was properly finished off before adding the next. What she did with the second, the third, and the remaining phrases was but a counterpart of her work on the first.

When she had done all of that she laid aside the notes and played the piece from memory. And I could see the value of each bit of preliminary work.

It reared up a perfect, finished structure, not the poor patchwork of mistakes, glossing-over, and lovely embellished fakes of the poor amateur musician-architect. When it was all over most of the class went home to practice as rapidly as they could, and the first time they really *knew how!*

(This article embodies very helpful ideas. Perhaps you have similar ideas, which you would like to pass on to others. The Etude is always on the lookout for interesting, practical experience articles. Editor's Note.)

The Review Recital

By Albert Bowerman

The following plan recently proved helpful both to my class and to myself.

Each student was requested to select six review pieces to be played during the lesson hour. This experience revealed a number of important facts. In the first place I learned which pupils were properly attending to the practice of their old pieces; also, inasmuch as each was free to choose for himself or herself, I naturally obtained a partial list of their favorites. From time to time these shall be called for and ways suggested in which they can be improved. Pieces thus chosen form the best basis for review, because pupils will put the best practice upon music they like.

These lesson hour recitals showed very forcibly that those who eventually secure the best results and play most musically are often the students of only average ability who possess the important characteristic—stability. The best showing was made by a girl of eleven, whom a year ago seemed practically hopeless as a piano student. She has overcome many obstacles because of her intense interest. Her own expression of the matter is, "I love music better than anything else in the world." She must succeed with such an attitude of mind.

Any teacher who tries this plan will be well repaid, especially if he takes advantage of the opportunity it affords to bring to the attention of his class the importance of careful practice of old pieces and to suggest the best means of carrying out the same.

Ideals of a Noble Music Worker

By Eva Mary Grew

It is refreshing to turn to a book like Sir Hubert Parry's "Collected College Addresses." The nobility and purity of these sympathetic exhortations make some musical books and criticisms seem trivial, and even tawdry. No ideal was too high for Parry to bring to the study of his art; while for the average writer, who seems intent not so much on the glorifications of music as of self, no ideal is too high but it may be debased into smartness.

True fellowship, character, and selflessness are the predominant notes sounding through his remarks. And by his very absence of egotism, his wide, clear vision of life is revealed, with the fine qualities that go to the making of a great and high-minded personality. Sir Hubert shows how necessary it is to perceive the inner relationship of art to every other human activity, the essential oneness of things apparently diverse, the underlying harmony of all things of this earth and of some even beyond it.

He emphasises what cannot be over-emphasised, that a general culture is vital to students of music who desire to achieve anything of real and lasting value.

He insists on courtesy and chivalry among artists, and says, "People who are engaged in art do much better by adopting the more chivalrous attitude of looking for what is good in other people's work. All great masters in every branch of art have always learnt from one another; and the progress of art in the discoveries and achievements of an infinite variety of different minds, all contributing according to their capacities to the general good, solving problems of technique, discovering new ways of interpreting more profitable the intention of composers, finding out new ways to enable audiences to be interested in, and understand, what they hear, enhancing the methods of art all around and making it richer."

Rarely have music and morals been so wisely blended as in his talks with the Royal College of Music Students. Sir Hubert addresses without preaching. Indeed, he considers that "there is nothing so tiresome as preaching."

Like George Bernard Shaw, and all deep thinkers, he desired no other class distinction than that of character. He desired "to abolish the stupid worship of wealth and luxury and deceptive titles, and to put the genuine delight in art, such as we feel it, in its proper pre-eminence, as a better thing to live for and help other people to than all the things mere possession of millions can give."

"Art," he says, "is always interwoven with character, and we even have frequently to observe that character counts for more in the end than natural gifts of any kind, whether artistic or literary,"—meaning to say, that if a man is to create anything of permanent value from his soul, he must first of all make sure he has a soul.

The lofty ideals and noble sincerity which Sir Hubert Parry brought to his work helped his students to realise their own relation to reality, and not only helped their ideas and ideals in music but gave them an optimistic and elevated standard of life and morals, impressing them with the beauty and dignity of their profession.

Were he not too self-effacing, Parry might well have been speaking for himself when he says, "Real devoted work does not obtrude itself. It is too much in accordance with the natural and profitable growth of the universe to strike the attention; it is too happy in doing what it can do to trouble about recognition or personal profit."

Here and There in the Field of Music

An Intimate Page of Facts, Humor and Comment with the Great Music Makers of To-day and Yesterday

By THE RECORDER

That Schumann-Heink is a born mother is a fairly well established fact.

It is a question whether she would rather sing or rather extend that wonderful motherly care to some one hungry for her parental affection.

Many a time she has poured out her sympathy and protection to some young person who has wanted just that thing more than anything else.

Once the Recorder saw her with a young actress, now famous, but at that moment discouraged because her play refused to galvanize the box office. It was beautiful to see her smile new encouragement into that young soul.

The great singer has had so many boys in her own family that she knows that the boy's heart is very close to his "tummy" and once when calling upon her with his own son he was not surprised to see the tragic *Ortrud* walk into the room smiling behind a cantaloupe filled with ice cream, saying:

"I heard that the little boy was here."

Fancy this combined with an intrepidity that is a surprise to all who know her.

A few years ago she sent the Recorder a picture of herself taken in a cage full of lions connected with a moving picture studio at Los Angeles.

When the Recorder asked if she was not afraid, she raised her plentiful shoulders and said,

"*Warum?* I didn't hurt them and they didn't hurt me."

Houston, Texas, recently had a very successful season of opera under the direction of De Feo.

One of the tenors was Zerola, who was scheduled to sing Verdi's *Otello* to the Desdemona of Zelina de Mactot.

The management noticed that there was a great demand for admission upon the part of the colored population and did not dream of the reason until they realized that Zerola's picture had been shown as the moor and it was believed by many that he was a negro.

In that part of the country it is the custom to confine the audiences at performances to citizens of one color.

While the educated residents of the city in great number appreciated the beauty of Shakespeare's moor translated into opera by Verdi, the management is said to have received bitter letters condemning the performance, because it represented the swarthy *Otello* as the suitor of the fair Desdemona.

Everyone who knew Teresa Careno was fascinated by the simplicity and charm of the woman.

Although she was born in Venezuela, she had lived in America so long that she gave one the impression that she came from our own wholsome middle West. Indeed, she was of a dear aunt of the Recorder that he used to call her "Aunt Emma," greatly to the amusement of the famous pianist. Her English gave not the slightest suggestion that she was other than an American. What a wonderful teacher she must have been years ago at the time when MacDowell was a youth. She has often described to the Recorder the delight she took in teaching the famous American master. MacDowell liked Careno because she was vivacious and human, and she liked him because he was a real boy. Once in a burst of confidence she told the Recorder that she knew that the American people were aghast at her four matrimonial ventures, but when she outlined some of the reasons she had for discarding some of her husbands, the wonder was how she endured the situation as long as she did. Fortunately, before her passing, she spent many happy years with her faithful and devoted husband, Signor Tagliapietra, who was the younger brother of her gifted but fiery second husband, the baritone Giovanni Tagliapietra.

Bayreuth is waking up again after its slumber during the war. Meanwhile Frau Cosima has followed Richard to Valhalla and the work is to be taken up by other members of the Wagner family—probably led by Siegfried. But Cosima was a large part of the show at Beyreuth. Just as P. T. Barnum, long after he had disposed of a large part of his interest in "the world's greatest educational exposition of wild beasts, freaks and feats of aerial agility," used to be driven around the three rings of his circus in a victoria, Cosima made her state appearances in carriage from Wahnfried to the Festspielhaus and was regarded with awe, not merely as a matrimonial relic of the great Richard or as the daughter of Liszt and the countess d'Agoult, but as a very remarkable woman indeed, whose managerial ability was second only to that of her amazing husbands. Once when visiting Wahnfried the Recorder was carried away by the spell of the wonderful residence that Wagner had made for himself at this shrine. One of his step-daughters showed the writer the remarkable construction of the house. It is not unlike the plan of the Spanish-American home, a large central court surrounded by rooms. In this case the court was a room and in that room the only furniture was a piano—Wagner's piano. There were no pictures, no clap trap furniture, nothing to mar the simple dignity of the place. There Cosima held her salons—and what memorable salons they were, with the culture of Europe always eager to attend. What the removal of Cosima may mean for the future of Beyreuth will remain to be seen.

Rupert Hughes seems to be spending most of his time very close to the centers of movie-dom in California these days. What a remarkable exhibition of manifold intelligence he presents! Starting in life as a musician, writing musical dictionaries, then branching off to literature, turning out novel and short story and play and moving picture scenario one after the other in such rapid succession that he is now one of the wealthiest writers in the world; he still has his old hankering for music. Indeed, judging by the conversations that the Recorder has had with him he would rather compose than do anything else. It is hard for his friends to fathom in his quiet, unobtrusive manner how he has managed to accomplish so much. A few years ago he sent the Recorder a copy of a twenty-eight page song on the subject of "Cain." It was designed for a baritone and was as modernistic in treatment as if it had come from the pen of Erik Satire. Indeed, the harmonic treatment was astonishing. Certainly not more than a score of baritones would attempt to present it in concert, but doubtless many purchased it out of curiosity, just as folks buy Liszt *Rhapsodies* and Balikierev's *The Lark*, to see how difficult they are, although they never have the slightest intention of playing them.

You would like Rupert Hughes if you knew him. He has the same ingratiating charm in his conversation that has made his books such great successes. One of his very best friends is Paderewski, and when Hughes was a Major in the army (yes, his versatility runs into that, too) he and the great pianist were much together in Washington. Probably no writer in America has ever reached a larger audience unless it be Mark Twain or Harriet Beecher Stowe. His books, stories and plays have been translated into many languages, and his movie-successes, like *The Old Nest*, have been seen by millions.

Whatever may be said by pessimists there is no doubt that even in New York City prohibition is really "prohibitioning" to an altogether unexpected degree. This must be a source of relief to some managers whose "artists" found it difficult to keep their noses out of the flowing bowl. In recent years musicians seem to have lost the reputation for imbibing too freely. Even when there was nothing to prevent them American music workers were for the most part a very sober lot. Indeed, our European contemporaries often explained that that was what was the matter with American music. The American, on the other hand, has never been able to see, since our great poets and great inventors and great architects have been able to produce wonderful creations, why it should be necessary for the musician to pump his inspiration out of a beer barrel. In the old days, however, John Barleycorn certainly did play some merry pranks upon visiting performers. In one instance the Recorder actually locked a man up in a green room in New York City to prevent him from going on the stage and ruining his career. In another instance, a famous violinist, now a resident of a large Eastern city, was engaged to play in a Baptist church in Brooklyn. Unfortunately, the poor man, who, perhaps, had had a glass of wine too much for supper, mistook the entrance to the Baptismal Font for the entrance to the stage. The font was in a decorative arch immediately behind the pulpit. Loud screams helped the Recorder and some friends to locate him standing waist deep in the water of the baptismal font, holding his Strad over his head, in full view of the audience, and calling down the maledictions of hate in Walloon French. Certainly the language was very different from anything that had hitherto been heard from the pulpit. Some friends procured dry clothes and the concert proceeded with a very much injured, but very sober gentleman as the artist of the evening. He was none the worse for his aquatic experience. Even the minister of the church, who happened to be in the audience, could not help roaring at the poor man's predicament. Let us hope that the violinist made it a rule not to imbibe when he played engagements in Baptist churches thereafter.

Scores of the ablest American musicians have been total abstainers all their lives. As far as we can see their productions are quite as beautiful and quite as inspired as others who have formed a partnership with Bacchus.

What if your name were Christopher Columbus and you had to be introduced by that cognomen upon every occasion to smiling strangers? How would you like to be William Shakespeare, the "grand old man of English song" and have the task of living up to such a great reputation as such a name implies? Fortunately nature endowed the great singing teacher with musical and social gifts which enabled him to rise to the top of his profession. However, one can only imagine the embarrassment he must have at times in writing his name upon a Hotel register. Once the charming elderly gentleman when calling upon the Recorder gave his name to the telephone operator to ascertain whether The Recorder was in his apartment.

"Will you please tell him," he said with a smile, "that William Shakespeare, of England, is calling."

"William Shakespeare?" ejaculated the operator!

"Yes, William Shakespeare," replied the maestro, impatiently.

"W-w-w-w-w-wu-wu-william Shakespeare?" she asked again.

"Yes, certainly," he answered, a little irritated, "or if you choose, you can say John the Baptist, or George Washington."

The Recorder's bell rang and a much scared voice whispered, "Better come down at once. There's a crazy man here who says that he is William Shakespeare, George Washington, or John the Baptist. Please hurry."

SCHUMANN-HEINK IN THE LIONS' CAGE

The Music Room and the Musical House

By CHARLES D. ISAACSON

Which Shows that the Music Room is the Heart of the Home
How to Furnish and Arrange It

(This article is reprinted by permission from "House and Garden.")

FOR a long time after I saw Maude Adams in "A Kiss for Cinderella" I dwelt on the fantastic mind of Barrie, and ideas for stories, plays, essays in the style of the great Scottish dramatist filled my imagination. One of these ideas: If I were Barrie I should like to make a play in which the acts should represent the three aspects of a human being—his heart, brain, and physical side. The first act would be in the physical room of my hero's house, the second would be in the brain chamber, and the third would be in his heart room.

The Heart of the House

Which rooms would be used? The physical—would it be the dining room or the bedroom? The mental—would it be the library or the sitting room? The heart—that I would arrange for the music room.

For a man's house is the veritable counterpart of himself. In it he is all represented, every phase of him, his culture, his affectations, his sincerity, his blatancy, his sentiment, his cold reserve.

A music room is called by many names, and many substitutes are used in place of the thoroughbred. The music room may be in a corner of the parlor or sitting room. But the presence of the gem in any form is a hopeful sign.

The real music room is an all-to-itself, independent, self-asserting, individualized music room. It has a personality. It is warm in its coloring and lighting. It is a happy room. Who likes the cold, grayish, highly etherealized musical atmospheres, *sanctus puribus?* Whether the great concert hall or little private music room, the same principle applies. Carnegie Hall is a great barn in appearance. In Æolian Hall, on the other hand, there is a warmth and cheer in the coloring of old rose, blue and gold, which reflects itself not only in the audience, but in the players. Great music can surmount any difficulties, but why make difficulties?

The Need for Space

There need be but little in the music room. Space, the feeling of freedom, must be apparent. One of the loveliest examples of good taste was a large chamber, high ceiling, decorated in simple cream-colored paper, with bare, dull flooring. A solitary piano and chair stood on display—solitary with the majesty of a conquering monarch. It was a large grand piano, than which there is no finer specimen of furniture for grace, magnificence, sumptuousness. A grand piano has the sweep of an express train. Its very presence connotes culture. It transforms its surroundings into something palatial. Just as Sir Henry Irving or Booth made any movement on the stage something magnificent, so the grand piano gives an incomparable splendor.

Placing the Piano

How shall the grand piano be placed in your music room? Mentally find the centre of the floor space. Looking into the room, have the keyboard facing you, but at about forty-five degrees to the wall. Thus if the door enters along the right-hand wall, the right corner of the keyboard would be slightly pointed to you. The piano itself should be set slightly back from the centre of the room and a little toward the left wall. The thought is to give the longest possible approach between the door and the keyboard, while holding to the theory that you do not want to crowd the instrument. Of course you never want carpet or rugs under the piano—that dulls the tone. It is well to set the casters in glass cups. Such an arrangement looks well and gives clarity to the vibrations. With the grand piano you have a wider scope for arrangement. It is a far more beautiful piece of furniture than an upright. Of course, it has always been argued that an upright takes up less room, and when space was an important factor, the grand had to be passed by. In the attempt to give the lines of a grand to a small space instrument, enterprising piano-forte makers have evolved miniature grands which most surely measure up to grace and utility. Thus, even in the smaller rooms, the effect of a grand can be utilized.

The Upright Piano

Now it is not intended to indicate that an upright cannot be used in a beautiful way. Only the opportunities are fewer. The upright must never be left in the open space, or placed at an angle to the wall. Instead, the simplicity of straight-line composition must be followed. The upright should always be parallel to the wall, and not more than two inches from it. Of course, you have the whole of four walls to choose for the site for your instrument. The best arrangement is to put it in the absolutely dead centre of the left wall (if the door is on the right, or vice versa). In this connection it should be considered that external decorations can help the upright.

The Piano of Yesteryear

Before passing from the piano to other ideas of the music room, I cannot refrain from paying a tribute to the square piano. Most of these old instruments were destroyed by being deliberately burned up in colossal bonfires. There is a quaintness and picturesqueness about the square which the more musical upright completely lacks. For the antiquarian a square piano in the music room makes a fine possession, and any square piano can be bought for the price of carting!

Though the piano is the natural beginning of all music rooms, it must not be thought that it is the all-in-all. Of course, the piano is the standard instrument—it is most commonly played, it is the accompanying instrument for all others. But the others so help to make the music room truly live up to the name. A harp is a beautiful art product. Two or three violins in their leather cases of different textures and colors, and shapes huddled together right in the corner—the furthermost corner from the entrance. A fine carved music-rack standing sentinel over these. Some music open at the piano or on the rack.

These little things give life to the music room. For if this is the heart of the home, see that it be not a dead heart.

Of what value is the music-room if it is only another place for furniture? It is in here that your soul must bloom. That dead piano—it cries for utterance. It yearns to sing its song unto your heart. It has a message for you. "Come, open your being and let this music soothe your woes and start the fountains of sentiment flowing again. Oh, old men and women, in this room will return all the memories of your sweet youth. Oh, young men and women, in this room the finest ideals will be born."

Music for Your Soul's Sake

If the music room is alive, how different the whole house. A living music room is the smile on the house. This is the real living room.

You cannot play? Then your children are learning. They are not yet able to open the treasure house of harmony to you?

The way is very easy, nevertheless. You employ a cook for your stomach. Why not a musician for your soul? I am hopeful that the day will come when the families of America will consider their retinue not complete until they have a musician or set of musicians in their homes. If not for all time, for certain days a week. Think of the assistance this would be to the young students and musicians. A chance to live and study while they give you pleasure.

Is that suggestion too far afield? Then what's the matter with the player-piano and the phonograph? The modern instruments are for all the people. You never studied, but you can play with the masters. You press a button and Caruso sings. Heifetz plays. Player-pianos to-day look like the regular pianos, in grand or upright form, and can be played as such. Nobody but yourself and your family need know that the instrument is easily transformed into a piano the non-musician can operate.

Quite apart from all other considerations, a phonograph should be considered as necessary to every music room. In the homes of celebrated musicians, Galli-Curci, Caruso, Paderewski, Cadman, Leoncavallo, the phonograph is used a great deal. You need not be ashamed of yours, rather proud of it. Even though Caruso, Heifetz and Galli-Curci themselves appear personally in your music room—their records on the phonograph would be in the nature of a fine compliment to them.

Phonographs are made to fit into any period decoration. Period designs are quite the rage now among the better makers of phonographs and the taste and spirit are authentic and beautiful. Piano cases are also made in various finishes and designs. I once came upon a case which cost $10,000—it was done in gold and was finely carved.

Personally, I prefer the simple ebony case for the piano. It appeals to my sense as being more truly the piano in that form. So, too, I personally have no liking for the marble and plaster representations of Wagner, Liszt and Beethoven, or the group pictures of composers or of St. Cecilia playing at the organ in ecstasy. They are all right, I presume, and for some tastes are quite the thing. But to me they are in the nature of begging the question. There is no reason why the music room cannot be hung with paintings of the most foreign character. You don't need to label the music room. What is in the room of a musical nature will do. Your pictures will harmonize if they are up to the standard of the music to which you listen.

Welcomed—with Music

When your guests come, open the top of the piano. Your instrument then is receiving them, too. Music in its place, the suggestion of readiness to play, these are the touches of kinship which set life into the music room.

Who, now, will disregard the music room? Who will let his home have no heart? I speak to you in the words of a great old man I once knew:

"Where there is no music in the house, that house is a sad place. If you would know where real culture and genuine sympathy reside in the human heart, go find me the lover of music. And if a family would appear to be the cultured sort, even though they cannot confess a true love of melody, let them sham it, if they must. Let them follow the suit of the folk who attend opera merely to seem to like it. If the name of the family be off from the list of music-patrons, you wonder why, and wondering, cast a different glance at the missing persons."

I change all this by saying to you, that what you hear of music outside your doors, is not to compare with the simple kind of music you hear inside your own home. I would rather listen to the amateur notes of a man at home, than admire the marvels of a professional's technique on the concert stage.

There are musical menus just as there are dinner menus—there are progressive developments of your music room just as there are in your business or your education, or your garden.

There are architectural growths to your music taste just as there are in the growth of your buildings or Japanese gardens.

Where is your music room? It is the heart of your home. Let it throb and send new blood and passion and interest through the arteries of all your house. Where there is a music room it is likely to be a musical house, and a musical house is a happy place.

Musicians' Debts

MUSICIANS should take a pride in paying their bills promptly. The credit of the profession is at stake. As a matter of fact those who deal with music workers and professional musicians report that they are more responsible in this matter than workers in many other professions. A good thing to remember is the quotation from Emerson's *Swum Cuique*. "Pay every debt as if God wrote the bill."

The Teachers' Round Table

Conducted by N. J. Corey

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

"All Things Work Together for Good"

"Is it old-fashioned to use the pressure touch for melody playing? I am also urged to hold my fingers close to the keys for passage playing, but an indistinct, muddy effect often results. So many of my pupils eventually go to various colleges, where they continue their work, I am anxious to have them properly prepared."—A. C.

What you speak of as pressure touch is the common property of all cultivated players and artists, especially as applied to melody. It involves a correlation of finger, hand, wrist and fore-arm motions, and by it the softest and most caressing effects can be produced. It is not old-fashioned, however, but may be noted in the playing of all the great virtuosi. The term pressure, however, seems not to be in as universal use as it was at one time. Playing a cantabile melody with the fingers raised high striking a hammer blow upon each tone, produces a dry and cold effect, wholly lacking in legato and sensibility. *Per contra*, a virtuoso could use this touch with beautiful results. Just for the sport of it, one of them played a slow melody raising his hands and arm high above his head after each note, and descending upon the key of which simply shows that pianism depends upon the absolutely perfect control of the playing mechanism, hands, fingers and arms. To become a notable player simply means the thorough-going study and practice of the production of tone under any and every condition, and training the muscles to respond to any demand. The various stages, however, must be passed through by your pupils.

You can easily demonstrate to yourself that the finger-tips remain close to the keys in rapid passage work by trilling as fast as possible. You will note that there is no possible time for either of the two fingers to rise high between the tones. A velocity scale or arpeggio is simply an extension of this. If you could glue your finger-tips to the keys, you would find that in the downward action of the key there was ample possibility for finger action. Mr. A. K. Virgil had much to say about "artist's position" for the fingers which was simply holding them above the keys at a height equivalent to the elevation of a black key above the white. This is very valuable in much practice in gaining control of finger action. A still higher position is sometimes advisable for purely muscular drill. But in rapid scales, etc., the fingers seem to find their way naturally and almost automatically to their necessary position in their relation to key surfaces. The thing for you to do is to study and regulate this.

Haste Makes Waste

"I have for some time been confronted with this problem. Why is it that a pupil who reads well away from the keyboard, and can correctly write notes, cannot play without an excessive amount of blundering? These pupils are not hasty, they are deliberate. They do not seem to know the keyboard.

"I have one pupil who plays Beethoven and Czerny splendidly, but is positively lost when she attempts a simple hymn tune. What is her trouble?

"Another has no sense of rhythm, or perhaps no muscular control. Her left hand invariably follows the right, even after learning hands separately. She can explain the rhythm, but cannot execute. What shall be done?

"I am having fine success, having been teaching over two years, but do not wish to get into a rut. I think teachers are "doctors" of music. We should diagnose and then prescribe, but, as you see, I'm often at a loss to know what to prescribe, and it surely is a boon for a teacher to have the ROUND TABLE to come to for advice."—M. J.

Stuttering while playing has always seemed to me to be allied to lingual stammering. In effect they are very similar. In order to know the keyboard better it is productive of good results to show your pupils the common tonic-subdominant-dominant-tonic cadence in the key of C, and teach them to transpose into every other key. Take them in rotation first, then skip about to unrelated keys. The stuttering comes from an endeavor to correct a note after it is once played. This is not only not a correction, but soon becomes a fault. To illustrate in the simplest possible way, play the keys A, B, and C, in succession. The finger stutters on to B flat or strikes the two keys B and C, and stops and tries to correct. But B struck alone by itself is no correction. It can only be corrected in its relationship to A. Therefore the pupil must begin the entire passage again. This applies equally to elaborate measures. To learn how to overcome this I have found only one successful means of practice. Take simple music and read at sight and do not stop for any mistake. Go ahead, no matter what happens. This will need a good deal of practice and eventually should be applied in regular work. Then insist that first practice must be very slow, so slow that accuracy may be ensured. Do not increase speed until accuracy is a certainty.

The pupil spends weeks learning the Beethoven Sonata. She flounders in the hymn tunes because she is reading them at sight. If she would spend a certain amount of time in learning them the hesitation would disappear. Many hymn tunes are not so easy to read at sight to one who is not accustomed. Far too little attention is devoted to this valuable department of the player's art. Your pupil must give the same devoted attention to learning to read at sight that she would to any other department in her playing. Hymn tunes are not a bad field for first attempts along this line. Take a tune, look it over and make up the mind how it ought to go. Then attack bravely, stopping for no mistakes. Repeat only once. Then go on to another. Work faithfully every day, and results will surely come.

Let the third pupil take very simple pieces and count aloud constantly. Make them simple enough so she experiences no difficulty in getting through them. Count aloud with her, holding her strictly to the time beat. Sometimes playing the melody an octave higher with her will help in a case like this. When a pupil flounders in this manner, however, one may be certain that said pupil is playing music that is too difficult for her. Unless a player can learn to play a selection steadily and in time, it is beyond her reach.

Theory and Certificates

"I have a girl of sixteen who is finishing the 'elementary' course in piano performance (Matthews' system), but she knows almost nothing about theory. Would you suggest Theory and History, and what manuals?

"Frequently pupils ask for certificates upon the completion of certain work. As a private teacher should I give them such certificates?"—D. T.

If you can induce your private pupils to take up the study of Theory and History, you will be contributing to the musical salvation of humanity. Theory, however, as ordinarily applied in music is something of a misnomer as what is taught as "theory" is generally something very practical. The colloquial use of terms is very tyranical, and hence it is rarely possible to dislodge a usage once established. Harmony is usually referred to, and you will find *Harmony Book for Beginners* by Orem most excellent. Assign short lessons, however, and see that each is well understood before advancing. When the first exercises are understood through writing, then the written result should be set aside, and the student should practice working them out at the keyboard. To be of greatest value harmony exercises should be worked out in both ways. The *Standard History of Music* by Cooke you will find most entertaining, as well as instructive. Assign short lessons, and ask questions. Some teachers establish classes for this study, but these are generally patronized only by the minority, as there is a discouraging lack of interest in these things by the majority.

Why should not a pupil have a right to a certificate when he or she has completed in a satisfactory manner a given amount of work? The private teacher has as much authority in this as a school, for what is a school but a collection of individual teachers? Furthermore the school certificate is signed by the individual teacher, piano or otherwise, who gave the lessons. No school has greater authority in this regard than had Leschetizky, the individual teacher. You can procure printed certificates from the publisher, with blanks for you to fill in, which will serve your purpose admirably.

Nearing the Summit

"I am teaching a very young girl who has nearly completed the tenth book of Mathews' *Standard Graded Course*. Will you please tell me what she should study next?

"For another pupil I should like to know which book of Sonatas she should study after Beethoven's."—L. E.

I am not sure that I can give you a satisfactory answer to this question. In the first place, that a "very young girl" should have completed the ten books of the *Standard Graded Course* is extremely unusual, assuming that I understand what you mean by young girl. I have no reason to doubt but that you have taught her well, but really need to know how much perfection her accomplishments show. To play the tenth book requires a finished technique with hands, arms and fingers in the most supple and flexible condition possible. The highest velocity must be attainable without cramped fingers or strained muscles.

Many of the letters received by this Department are very prolix, far beyond the possibilities of space for printing. But they give a history of the case under consideration that enables me to draw conclusions. Your letter gives no information as to how or what your pupil has studied. Have you simply taken the student through the ten volumes as an instruction book, without using the necessary supplementary study? If so, there would be some doubt as to her readiness to take the virtuoso post-graduate work your question presumes. If, however, she is well versed in Cramer, Clementi, Bach, etc., as well as a thorough discipline in octave and chord work as taught in Mason's *Touch and Technic* or other reliable exposition of these difficult matters, then she may be ready to take up the highest master works. Etudes by Chopin, Rubinstein, Alkan, Saint-Saëns, Henselt, MacDowell, Liszt and others. Then there is the vast library of masterpieces by the great composers, from Beethoven and older writers to Debussy, Ravel and others. There is also a book of *Standard Concert Etudes* intended to follow the tenth book of the *Standard Graded Course*. A teacher able to instruct in this highest attainment of virtuosoship should be familiar with all this material, just as much so as that which goes with the earlier grades. Then there are the great *Concertos* which call for master musicianship. All these things follow in line with your question, and the etudes of the composers I have named may be ordered from the publisher.

As to a book of sonatas to follow Beethoven. Do you refer to the publishers' *Selected Sonatas* by Beethoven? I know of no other. I suppose you realize that to play Beethoven's Opus 111 requires the highest musicianship. These sonatas are graded by means of their opus numbers and given accordingly. In these days no student has the time to perfect them all, as to technic and interpretation, although he or she should be familiar with every one. There are also sonatas by Schubert, Schumann, Grieg, MacDowell and others that should be known, and some of them thoroughly studied for performance. Of course a lifetime is not too much for a thorough study of these. Compositions of this sort should not be studied in a routine manner like a book of instruction. Read THE ETUDE carefully every month; make a close and analytical study of all articles pertaining to your own individual department. Any that you do not understand, study over and over and try to think out its problems. This is the way to use the ETUDE in order to make an expert musician of yourself. Read all articles that do not belong in your special department, also, for they will vastly improve your general musicianship and all-round knowledge, a matter of exceeding great importance.

The Music Club Number of the Etude (Coming in March) will be of Direct Benefit to Music Teachers Everywhere

Purcell and Royalty

By Giulio Di Conti

Into his short life Henry Purcell had many interesting events crowded.

As a boy he was a member of the choir of the Chapel Royal. When but twelve years of age he was chosen as the cleverest of the choir boys to compose a piece as a present for the king's birthday.

When he was twenty-two a most unusual thing happened. Dr. John Blow, organist of Westminster Abbey, recognizing the talent of the younger man, resigned so that Purcell might have the position. Two years later he was appointed also organist of the Chapel Royal.

In the two positions he had many honors. He was successively the court organist to Charles II, James II, and, when the latter was dethroned, to William and Mary.

He composed special music for all important state occasions. When the king returned to London for his holidays he would be welcomed by an ode for full chorus, with solos and orchestra; and Purcell would lead the performance, seated at the harpsichord, as was then the custom. In Westminster Abbey he played at two Coronations, and at the funeral of Queen Mary.

"An ounce of prevention is worth a pound of cure" might be paraphrased to read "an ounce of preparation is worth a pound of repair."

One Musical Minute with Goethe

To me it is with Bach as if the eternal harmonies discoursed with one another.

The effect of good music is not caused by its novelty. On the contrary, it strikes us more, the more we are with it.

I sing as doth the merry bird
That in the greenwood singeth,
The song, up-welling from the heart,
Its own reward still bringeth.

A man should hear a little music, read a little poetry, and see a fine picture every day of his life in order that worldly cares may not obliterate the sense of the beautiful which God implanted in the human soul.

The more of pains the artist takes,
The more with diligence he strives,
So much the more this purpose thrives.
Then practice every day; you'll see
What the result of this will be.
For thus is every aim attained,
What's hard at first with ease is gained,
Until at length your very hand
Itself appears to understand.

The Bey of Tunis has a brass band composed of twenty cornets, trumpets, trombones, ophicleides etc, all made in Europe. The peculiarity of the band is that it plays solely in unisons and octaves the native melodies to which the Bey is accustomed.

After Business Hours

To The Etude:

I owe The Etude everything for encouraging me to go on with my music. When I told the folks at the office that I was planning to study nights they all sneered at me. Never mind, I kept at it, using the Standard Graded Course and the little book which you sent me "New Guide to Piano Teachers." This helped me pick out what I thought I would like to study. A young lady friend showed me several things, and last month I made arrangements with a teacher to take lessons. He seemed surprised when I told him that I had learned most everything up to Grade IV by reading The Etude and following the directions in the Teacher's Guide. I have always been a little shy in speaking to people, but now when I go out evenings I find that my friends want me to play and it seems to have made a different person of me. Sometimes I get an hour to practice at night, sometimes only twenty minutes. Thanks to The Etude my whole life has been made different. I tell everybody to buy it.

G. M. S., Scranton, Pa.

The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

A Few Remarks by a Middle-Aged Conservatory Piano

By I. Scherzosky

Gee Whiz! here comes the janitor again to pull up the shades and start another day.

I wonder whether he has waked up that Steinway in the next room or that little Mason and Hamlin up-stairs.

Tut, there goes that Ivers and Pond upright across the hall. That is that little Jewish boy from down town. He comes in to practice on his way to business. I've got my own admiration for a fellow that will get here at half past seven in the morning. Wait a moment, Jakey, wait a moment; you're playing that Czerny study wrong—hold up, don't forget that C♯ in the bass. Keep at it, you have the great secret—work, work, work, no wonder your folks succeed.

Ah, nine o'clock already. Here comes Professor Allegronoff. We have been together for years, Professor, hav'nt we? Why, I remember you when you had that little studio down on the avenue, when your name was Peter Smith. Remember how discouraged you used to get? How you used to put your head down on my ebony forehead and talk to yourself—how you wondered when under the sun you would ever get enough pupils to make it pay? I didn't have to work very hard in those days.

Then, you got that prize which enabled you to go to Europe and study. My, what a happy fellow you were. You lost Peter Smith in Dresden or Vienna and you came back Petrovitch Allegronoff. Then you gave teas to fat society ladies who insisted on putting saucers all over my back. One actually spilled some cream down my neck and you had to call in Dr. Tooner the next day. What a time you had to keep your old friends from calling you Peter Smith!

My! what a pounding you gave me when you came back. My poor head ached for a week. Let's see, it was the Liszt E Minor *Polonaise*, wasn't it? I shall never forget those first chords, and how you punched me right in the eye when you came to the end. However, I've forgotten it, and have forgiven you.

Here comes little Susie Sniffkins. Don't make a face at her, Peter (I always call you Peter to myself). Don't make a face at her, Peter. Of course, she has limited capacity, but you knew that as well as anyone when you took her. You knew that her father was going to insist upon the *Flower Song* and the *Fifth Nocturne*. You've gotten yourself in an artistic hole, and you must get yourself out of it. Good gracious! what is the child talking about? *Monastery Bells!* Ye Gods! *Monastery Bells.* For five years in Madam Maritini's studio I had my ribs tickled with *Monastery Bells* five times a week. I began to feel like a monk myself. Ah, that's right, tell her that the G major Chopin *Nocturne* is much more beautiful. Father will be around next week to talk that over. Good-bye, Susie. Some day, if you practice hard and take music lessons regularly for five or ten years, you will be abundantly rewarded by having some fine young music loving automobile salesman come along and release you from a further need for practice.

Ah, here is Mrs. Walter Atherton Cuyler! Don't lay your furs on my neck, Mrs. Cuyler, if you want me to sound well. Ah, I see that you are starting your old game of hitting one note out of every ten wrong. Ouch, that was a sour one. Please don't do that again. Hold up, the scale of B major has five sharps not two flats and a sharp. No wonder Professor tears his hair after that chord. Same old excuse—no time to practice. Then, why in thunderation do you bother trying to play, and come here twice a week and worry the life out of me? Gee! I'm glad to see you go. Some day you and all your friends will begin to find out that accomplishment in art cannot be bought with a bank account alone. Isn't it a shame that little Jakie Levinavitch has not the same chance that you have. He is really worth it.

Good morning, Horace Ellwood, it is always a delight to see you. What is it, Bach or Beethoven? Both of them are a tonic for my nerves after that last dose. I forgot, you are working on the *Inventions*. Good! Nothing makes my insides work so smoothly and freely as the *Inventions*. I wish that every student had them. That's right, Professor, get out the metronome and show him that his tempo is irregular. You will have to prove it to him before he will believe it. Yes, I agree with that, too! The metronome is good for use with the scales. Most students take me for a race track when it comes to scales, and the first thing you know their fingers are tumbling over each other to get ahead and ruining everything. The metronome is like the rein on a race horse. It prevents run-a-ways. Good-bye, Horace, glad to see you getting along so finely.

Phew! Here comes Imogene van Peltalier. She has gone away beyond Chopin, Grieg, Schumann, Moszkowski or Rachmanoff. She told the Professor at the last lesson that she thought Debussy was a "back number." She won't play anything but the very latest things of Humberg. How can I stand it.

Murder, listen to that! Do they call that music? Oh, I must have a case of appendicitis. Hand me the smelling salts, I'm fainting. This futuristic stuff will kill me. Call Dr. Tooner and take me to the hospital at once. I'd rather be on the ash heap than stand this torture.

Monster Musical Undertakings

Attempts at enormous musical effects often follow wars. The reader is no doubt familiar with the extravagantly large choruses organized by Berlioz. These however were small projected by Mehul after the French revolution. Mehul's plan was to have a chorus of 300,000 divided into four armies. There were to be 200 drummers and a company of artillery. At a given signal at the end of the program, this great chorus dividing into four parts was to sing one chord. The trouble with all such attempts is that there is usually no place for any audience.

What Benjamin Franklin Thought of Singers who Mumble their Words

Benjamin Franklin had a life long interest in music. In addition to inventing the Armonica, revolving musical glasses for which Mozart wrote compositions, Franklin also is said to have played upon the harp, the guitar, and the violin. In a long letter upon musical subjects written about 1765 to his brother Peter at Newport, Franklin adds the following interesting postscript:—

"P. S. I might have mentioned inarticulation among the defects in common speech that are assumed as beauties in modern singing. * * * The fine singer in the present mode stifles all the hard consonants and polishes away all the rougher parts of words that serve to distinguish them one from another; so that you can hear nothing but an admirable pipe, and understand no more of the song than you would from its tune played on any other instrument. If ever it was means that should imitate the human voice, that audition seems now revived, the voice aiming to be like the instrument. Thus wigs were first made to imitate a good natural head of hair; but when they became fashionable, though in unnatural forms, we have seen natural hair dressed to look like wigs."

Benjamin Franklin.

How to Play the Pointed Staccato

To The Etude:

Your February number of the present year contains an article by Leo Oehmler on the daily practice of the scales, which I consider most useful advice. But, in the author's "thirdly" I take exception to what he says in regard to finger staccato being marked with a point; in his "fourthly" the wrist staccato being marked with a dot.

In all my practice and teaching experience I have never regarded the point as a finger staccato. And I am upheld in this by one of the greatest authorities that this country ever saw: Dr. William Mason. In his Touch and Technic, octave number, in the continuous scale movement which is supposed to be taken with the wrist, the notes are pointed. Whereas, in the Two Finger number, the ending notes of the little two note phrases are *striped*. Instructions tell us so emphatically.

As I have been taught the dot over a note denotes that that note is *striped* loosely with the finger. We meet with the dotted staccato in every composition. It is very easy to draw up the finger when we meet it whereas, if we had to draw up the wrist it would take more time and cause us to involuntarily keep the wrist ready to meet it, in readiness for its almost constant occurance. The dotted staccato almost always occurs at the end of a phrase. How awkward it would be in this instance to raise the wrist, thus breaking the sequence, and destroying the effect we wish to produce. And the sound is bungling. Try it yourself. If one uses the swinging motion of the finger at the end of a phrase the effect is instant, and terminating.

Pointed staccato is wrist movement absolutely. The passages are always continuous, whereas dotted staccato is incidental. Using the wrist for dotted staccato would produce a sound that is especially to be avoided, stiff and cumbersome. Pointed staccato is supposed to be that, absolutely.

Maria Chipman Topping.

"A good book is the precious life-blood of a master-spirit embalmed and treasured up on purpose to a life beyond life."
—Milton.

What a Jongleur Had to Do

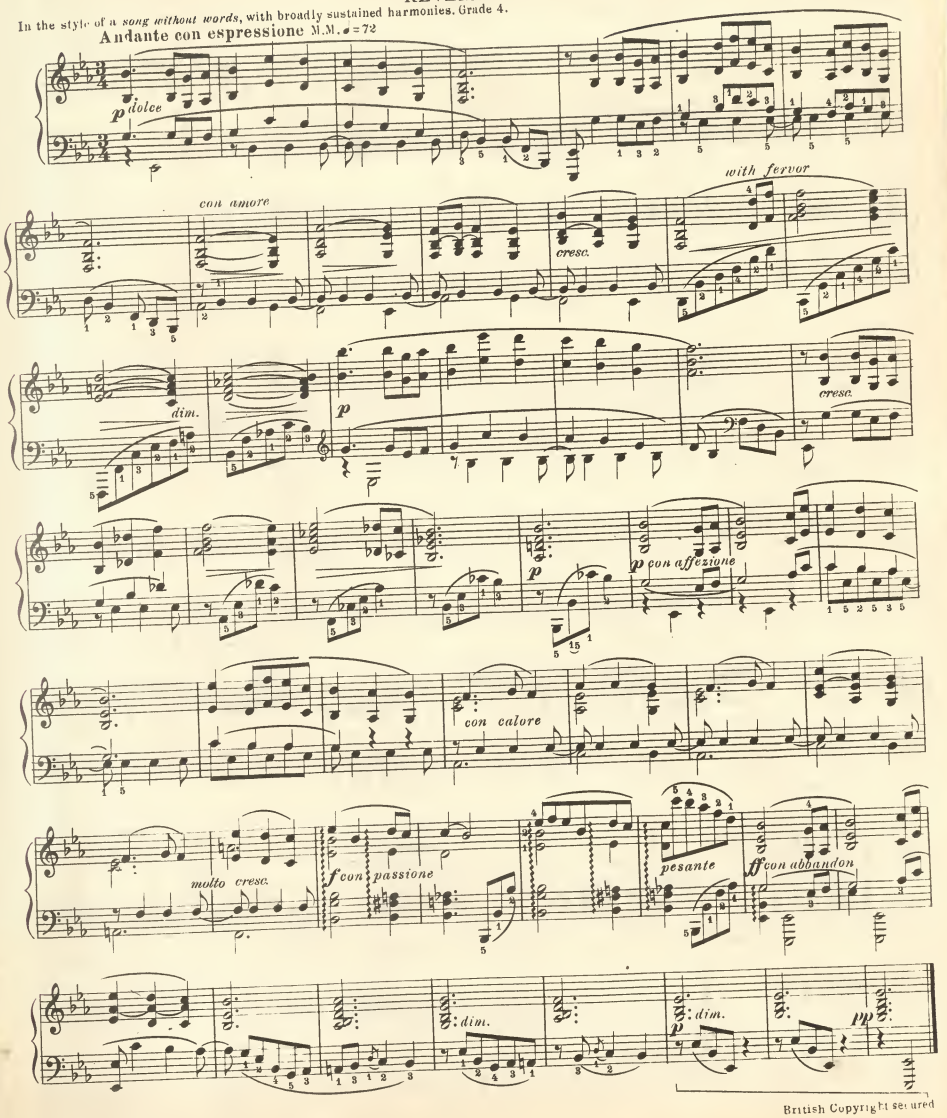
The accomplishments of the Troubadour were numerous. Musical history tells us that they were the poet singers of the days of chivalry, sometimes warriors, sometimes wits, sometimes lords of castles unable to suppress the instinctive *wanderlust* of man. Girard de Calasou in a contemporary poem tells us that the Trouhadour was followed by his jongleurs, who in addition to singing the poems of the Troubadour were supposed to "be able to play well on the drums and the cymbals; to throw apples in the air and catch them skilfully on the point of a knife; to imitate the nightingale's song; simulate an attack upon the castle; jump through four hoops at a time; play the cytale and the mandora; handle the maicarde and guitar; play the harp and set the jig going to brighten the tune of the psaltery." In other words the Troubadour and his jongleur were a one man vaudeville show.

HOME THOUGHTS

REVERIE

CARL MOTER

In the style of a *song without words*, with broadly sustained harmonies. Grade 4.

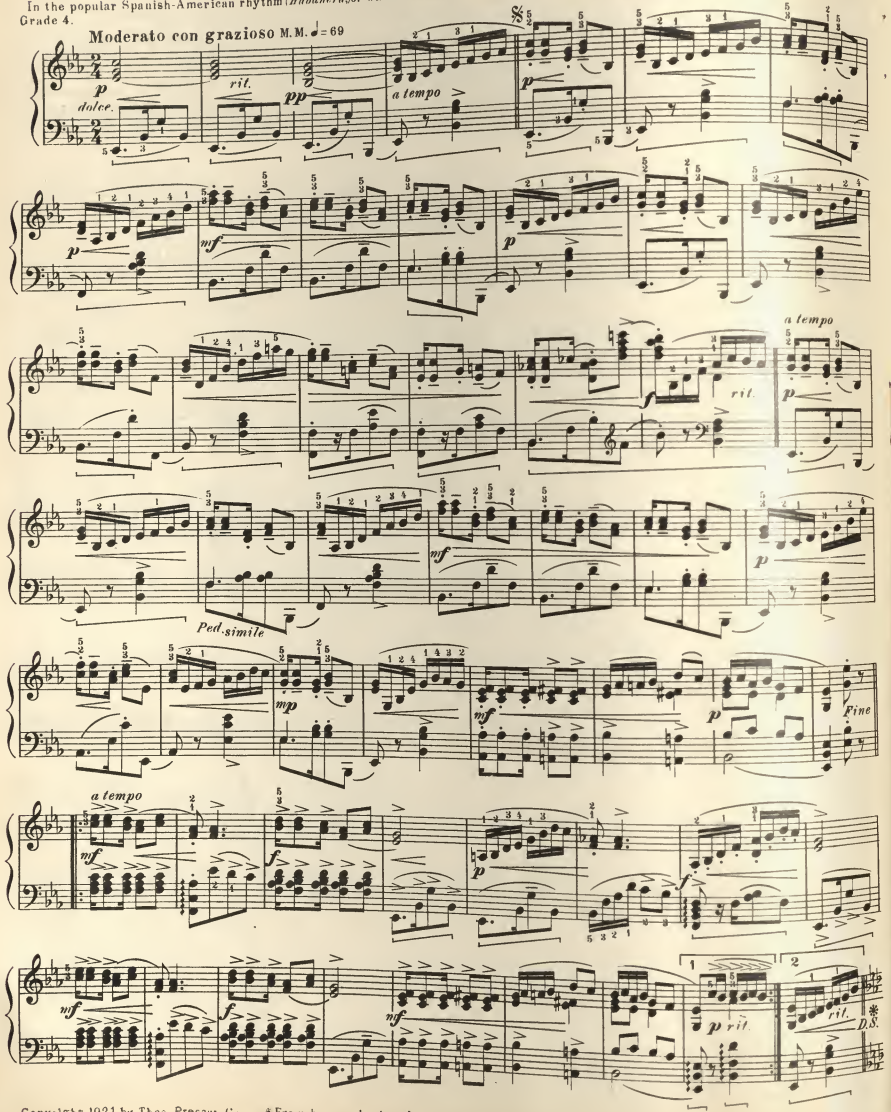


ON THE MEXICAN WATERS

WALLACE A. JOHNSON, Op. 60

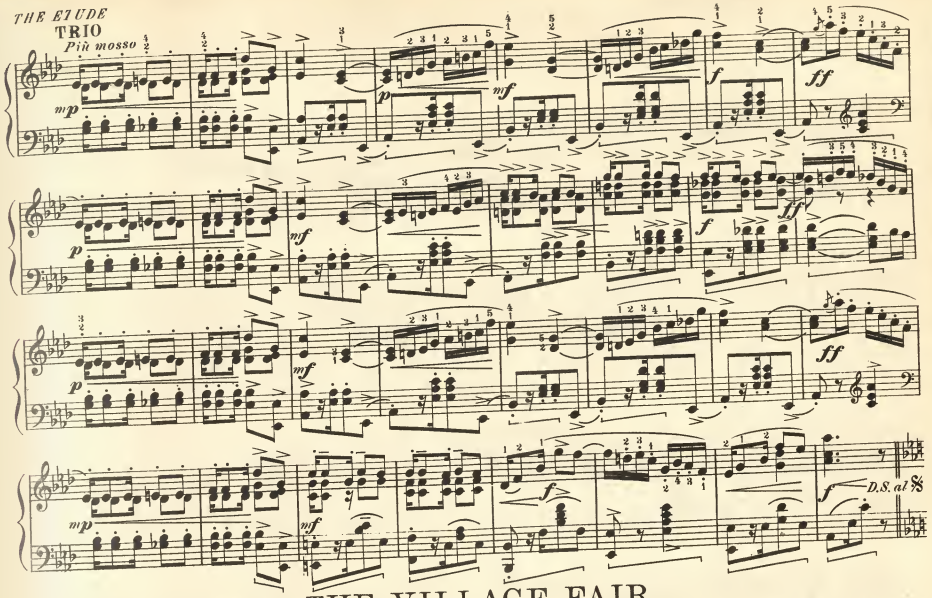
BARCAROLLE

In the popular Spanish-American rhythm (*Habañera*) of which Yradier's *La Paloma* is perhaps the best example. Do not play too fast. Grade 4.



*From here go back to 𝄋 and play to *Fine*, then play *Trio*

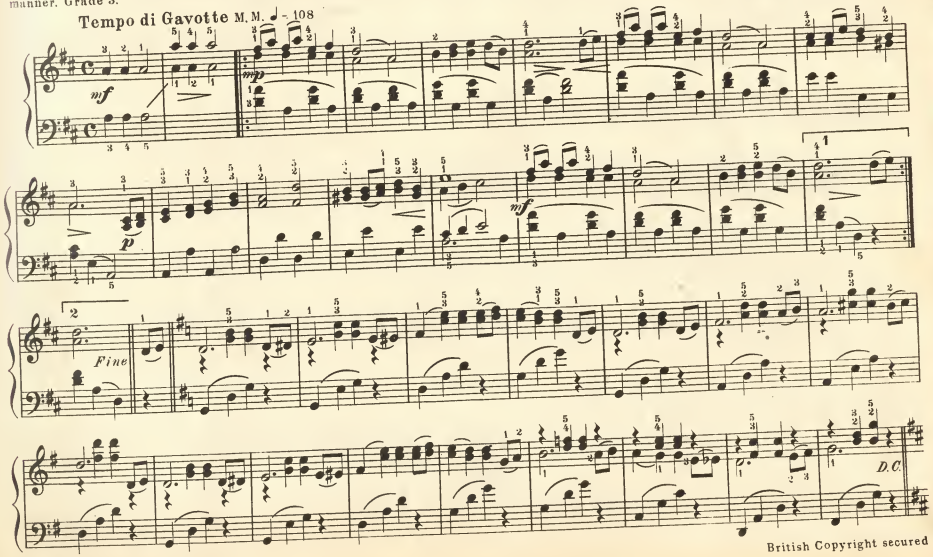
TRIO



THE VILLAGE FAIR

GEORGE TOMPKINS

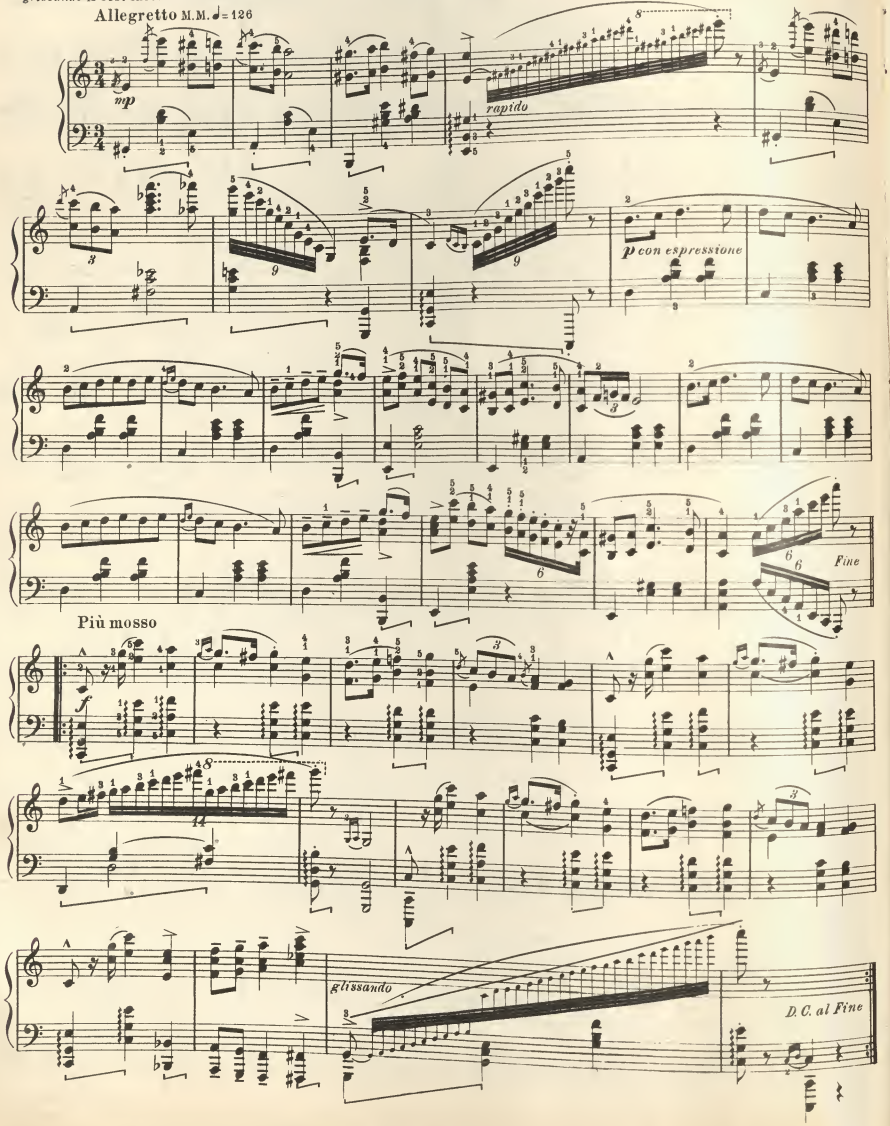
A country dance, in the old-fashioned manner. Grade 3.



ALLA MAZURKA

A. NEMEROWSKY Op. 39, No. 3

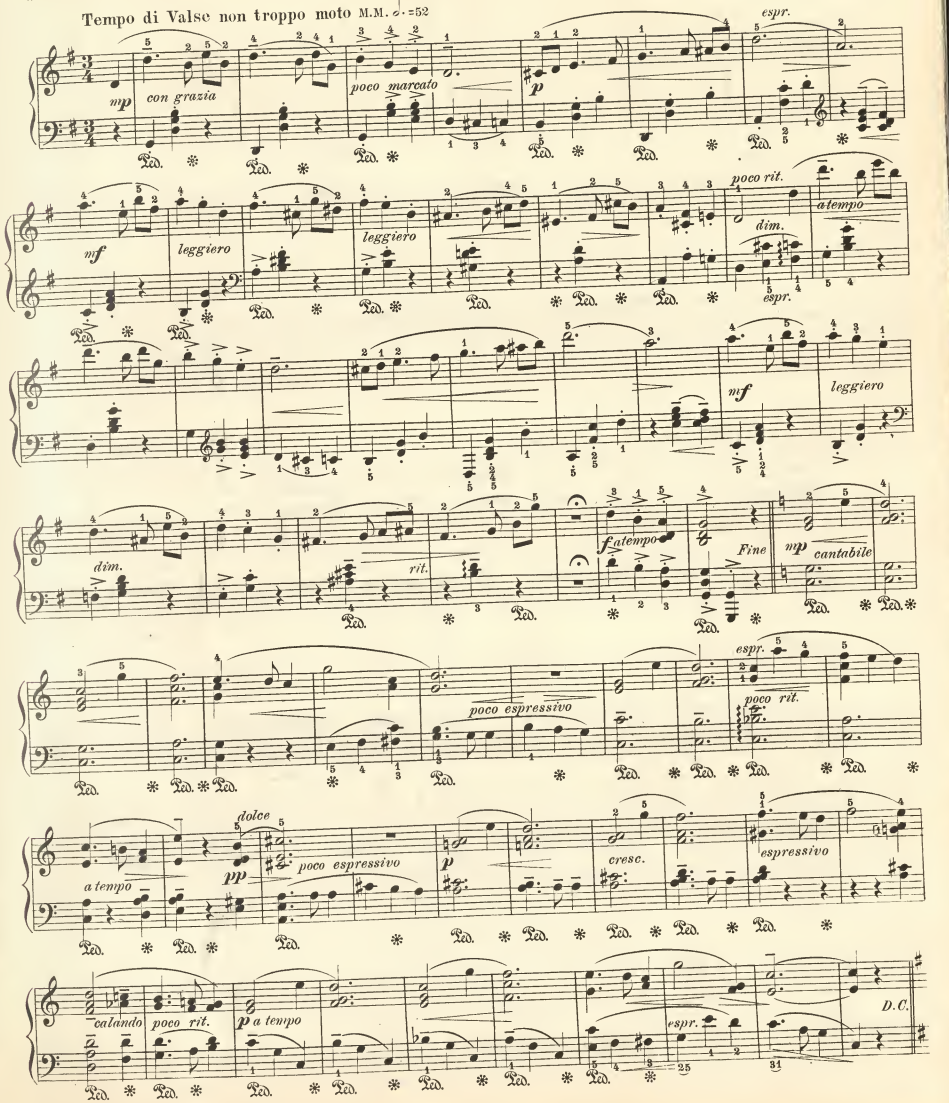
A fine example of the idealized mazurka rhythm. A certain freedom of *tempo* is desirable but the force of the rhythm must never be lost. The *glissando* is best executed with the nail of the third finger, reinforced if necessary by the thumb. Grade 5.



PETITE SCÈNE DE BALLET

A lighter composition of one of the most accomplished modern masters; having all the elegance of a delicate mosaic. Grade 4.

EDOUARD SCHÜTT

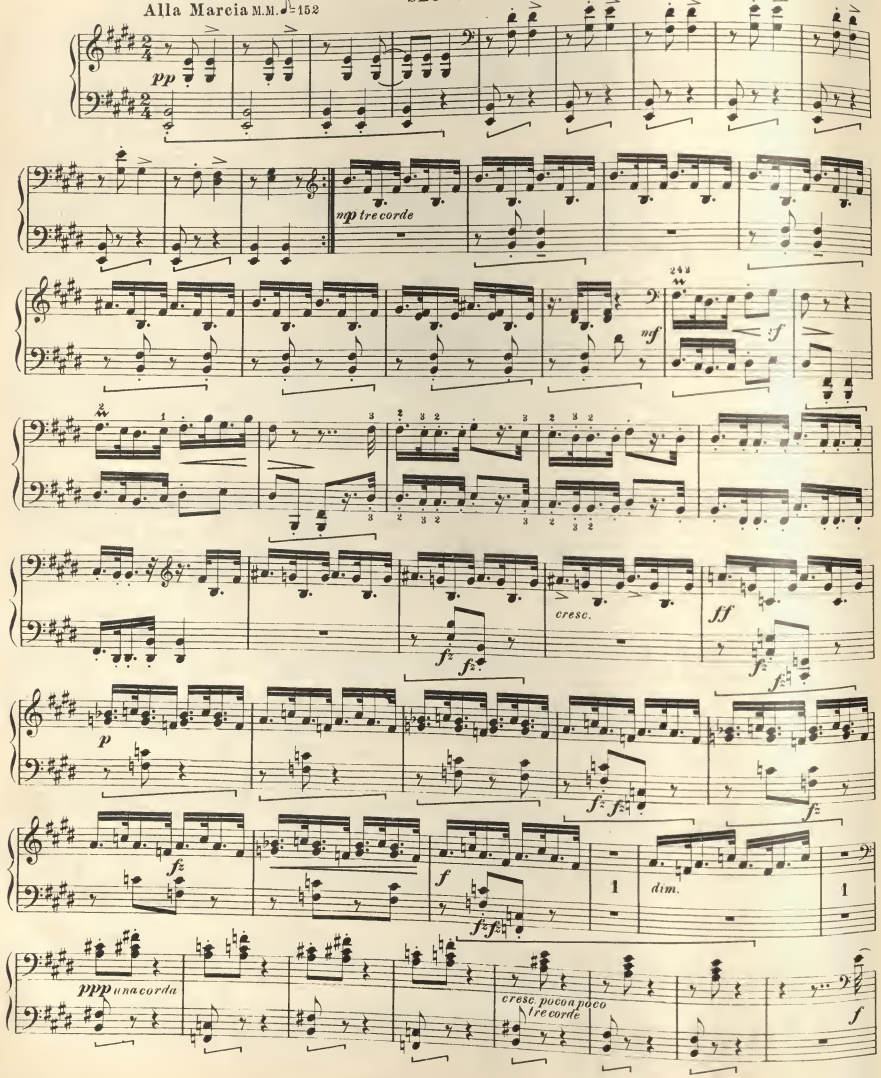


NORWEGIAN BRIDAL PROCESSION

So symphonic in character is this popular number that, as realized by the composer himself, it gains much in the duet transcription.

SECONDO

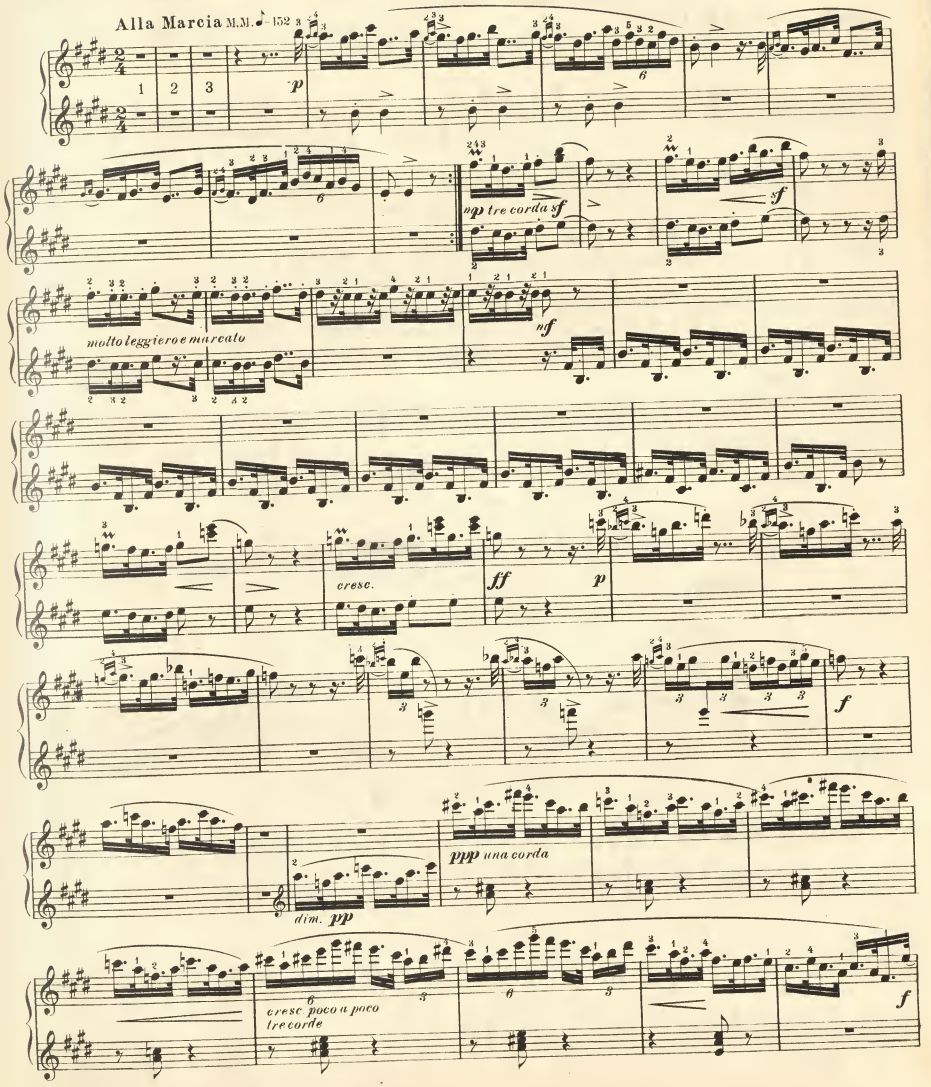
E. GRIEG

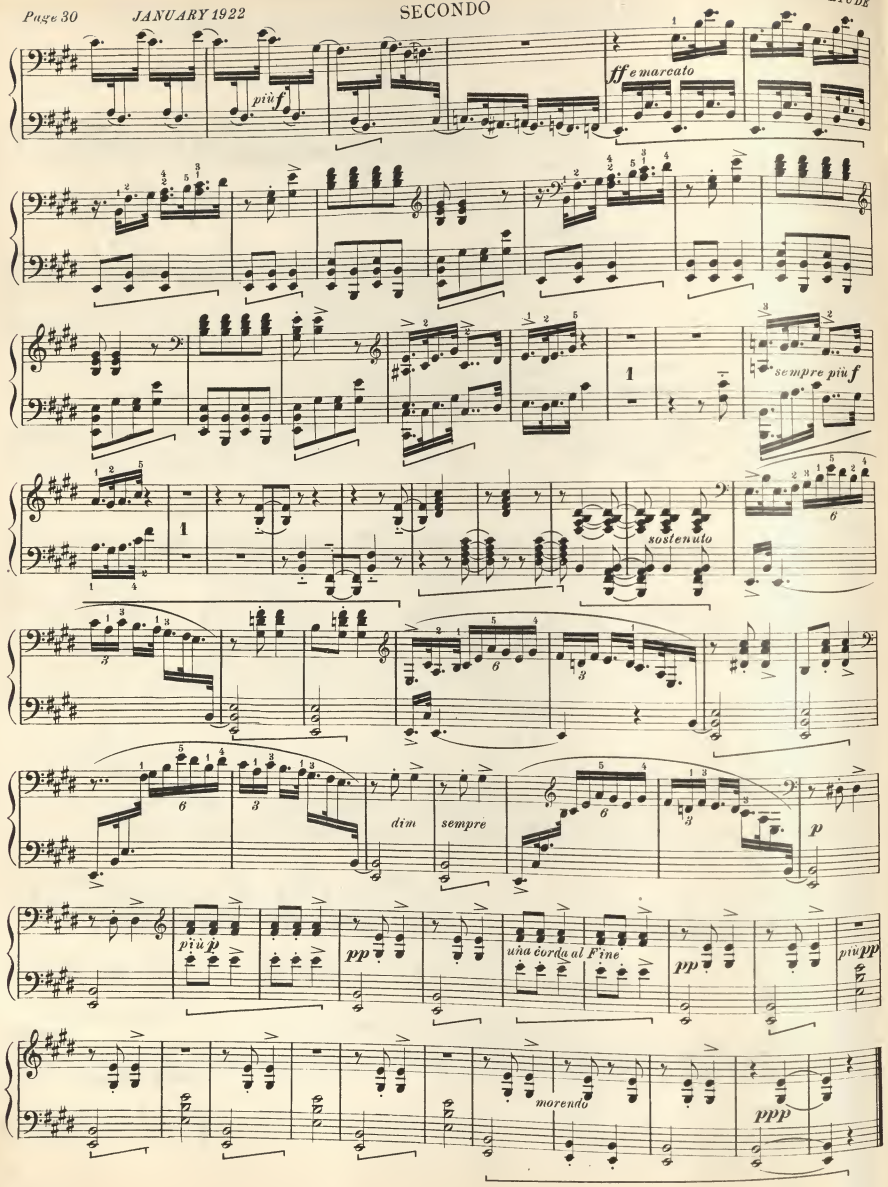


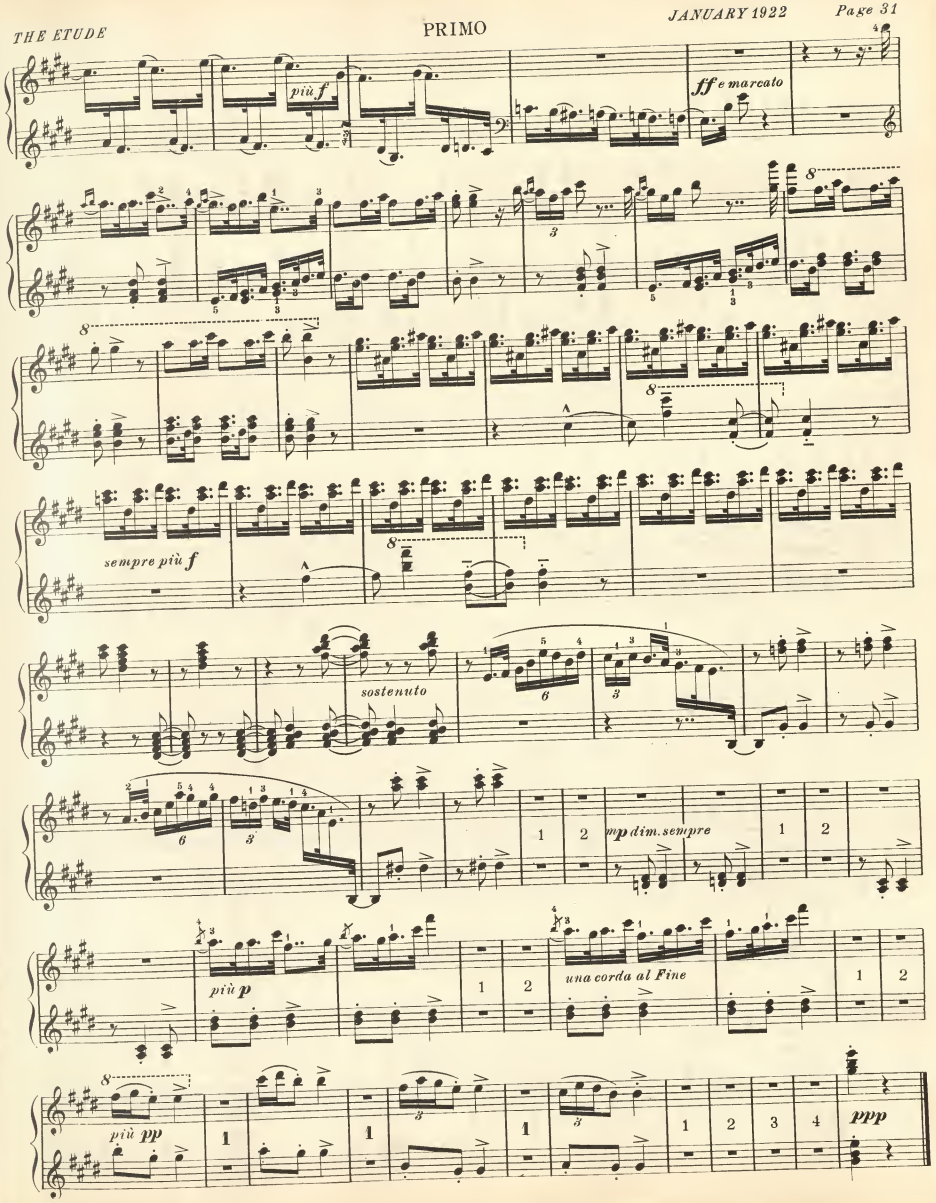
NORWEGIAN BRIDAL PROCESSION

PRIMO

E. GRIEG




più f
ff e marcato
sempre più f
sostenuto
dim
sempre
p
più p
pp
una corda al Fine
più pp
morendo
ppp

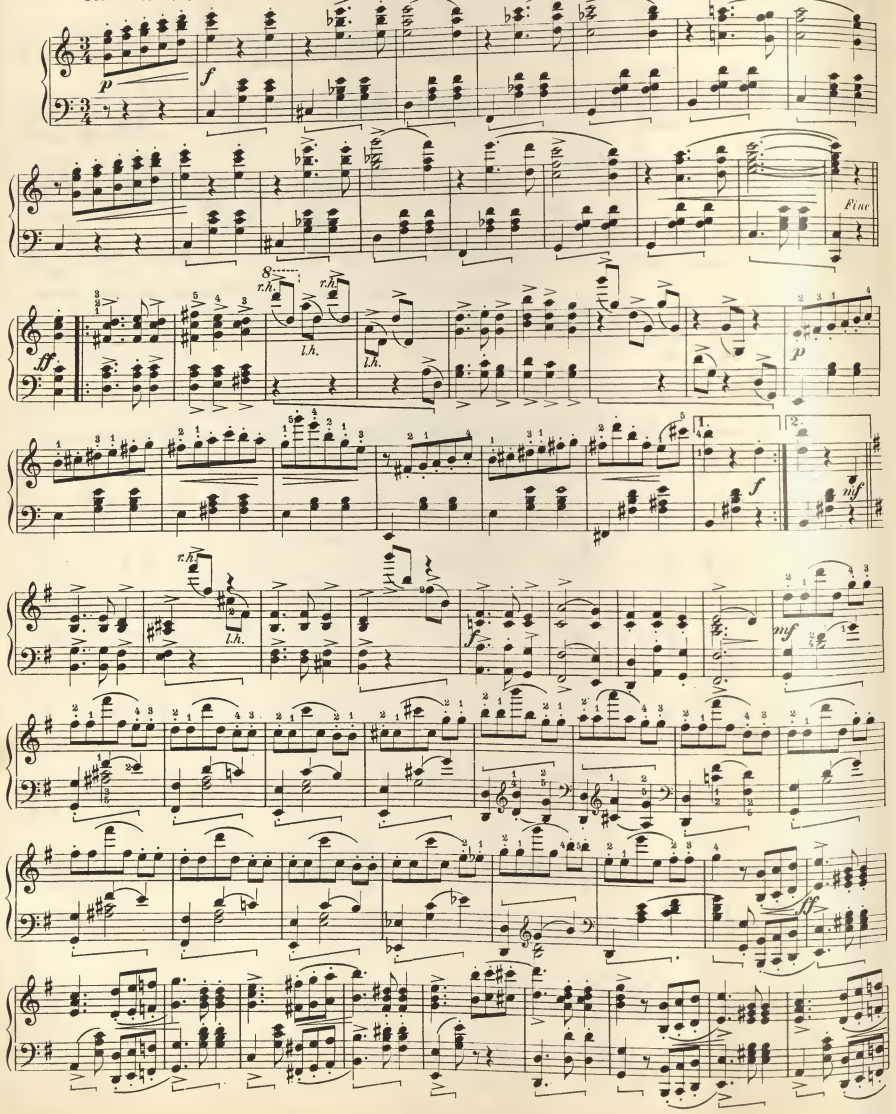

più f
ff e marcato
sempre più f
sostenuto
mp dim. sempre
più p
una corda al Fine
più pp
ppp

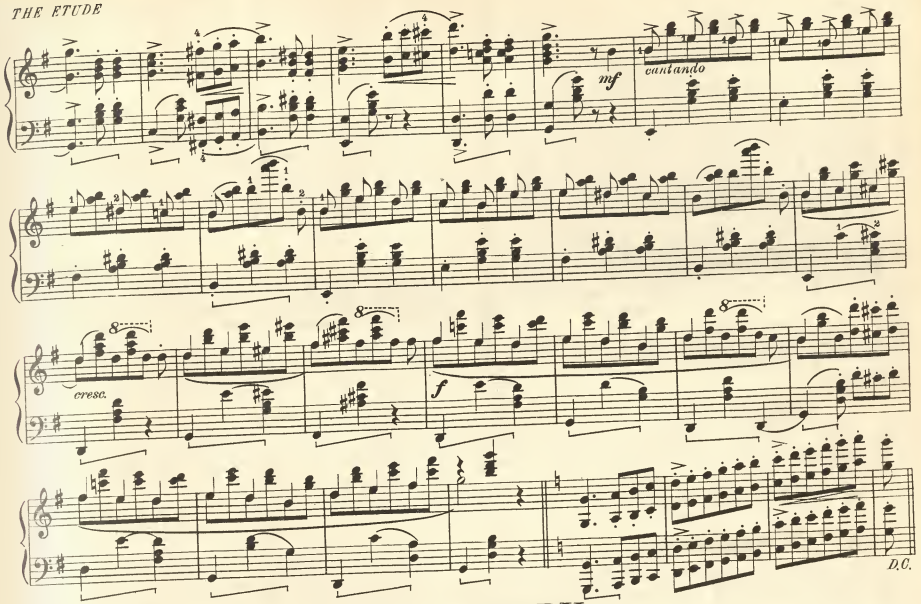
CONCERT WALTZ

R. DOLES, Op. 7

A preparation for *bravura* playing, not difficult of execution but requiring a flexible arm and wrist. Grade 5.

Con moto M.M. ♩ = 152 to 168



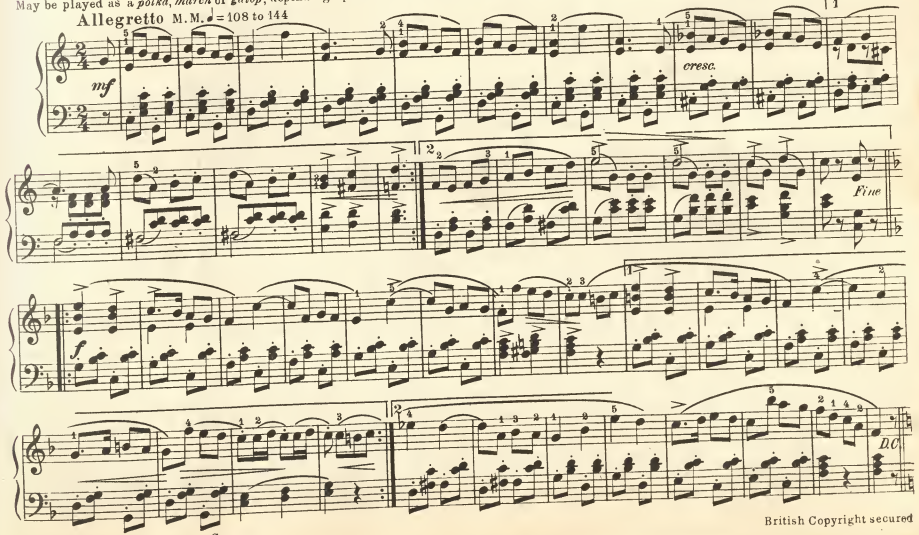


IN A HURRY

GEO. L. SPAULDING

May be played as a *polka*, *march* or *galop*, depending upon the rate of speed.

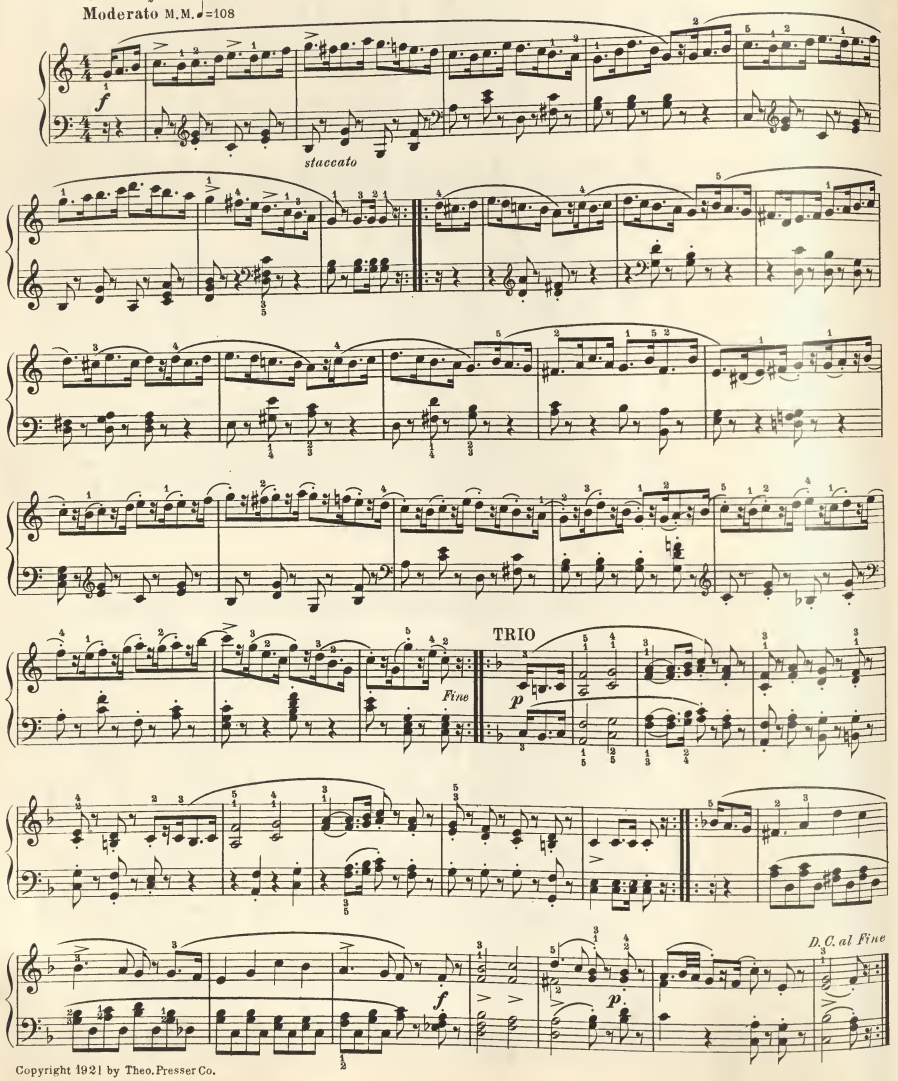
Allegretto M.M. ♩ = 108 to 144



PARADE MARCH

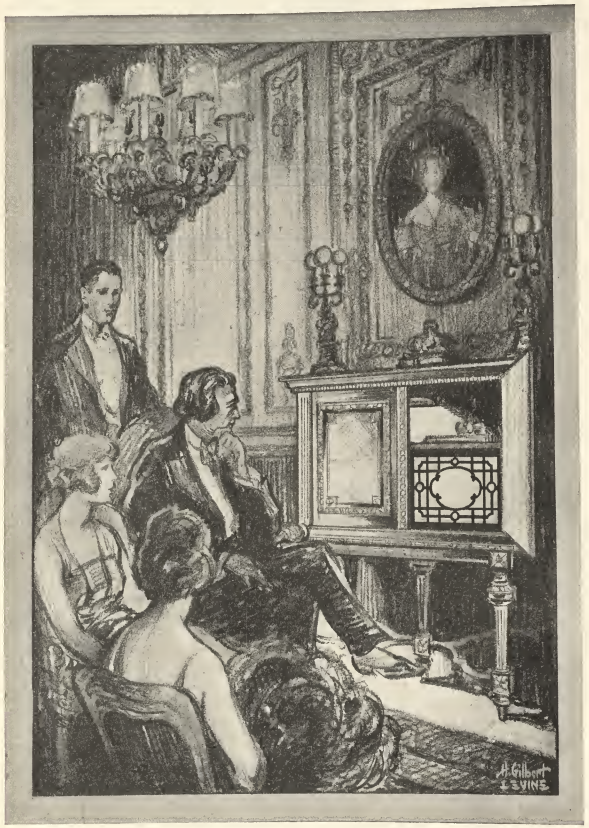
A. GARLAND

A taking little march movement, useful as a study in rhythm and in steadiness of pace. The dotted rhythm must be exact: always thus: ♪., never ♪.♬. Grade 2½.



The Reason of Brunswick Dominancy Is No Secret

Perfect Rendition of So-Called "Difficult" Tones Sets *New* Standard in Musical World



In the homes of greatest musicians, both in Europe and America, you will find The Brunswick.

In world-great conservatories, you will find it.

In every city and community, where there are shops devoted to that which is best in music, you will find Brunswick featured as the Standard of today.

Brunswick has established a new era. It is the criterion by which phonographic music now is judged.

Advanced Methods

This universal preference of the knowing is due to Brunswick's advanced methods of Reproduction and of Interpretation.

By means of them, perfect rendition of the so-called "difficult" tones is achieved—the piano, the harp, the human voice, and even soprano High "C" attained without "metallic suggestion," discord or vibration!

The Brunswick Method of Reproduction embodies the oval Tone Amplifier of moulded wood (built like a fine old violin) and the patented *Ultona*, which plays *all makes of records* at a turn of the hand.

The Brunswick Method of Interpretation results in sweeter and more beautiful records—tones almost unbelievably true, notes amazing in their fidelity.

Both methods are *exclusively* Brunswick—obtainable on no other make of phonographs or records.

Hence, those high in the musical world will tell you that buying any phonograph, without at least *hearing* The Brunswick, is a mistake. And that to be without Brunswick Records is to be without much of what is best in music.

Costs No More

Brunswick—the *accepted* instrument of the musical world—costs no more than an ordinary phonograph.

You can purchase a Brunswick for as little as $65. There are eighteen models, in all finishes, including a comprehensive showing of authentic period models.

Call on your nearest Brunswick dealer for a demonstration. The Brunswick plays all makes of records, and Brunswick records can be played on any phonograph. Hear, compare—then judge for yourself.

THE BRUNSWICK-BALKE-COLLENDER CO.
Established 1845—Chicago

Note: New Brunswick records will be on advance sale at all Brunswick dealers on the 16th of this month in the East, and West of Denver on the 19th.

Hear These Brunswick Super-Feature Records

30022—*Mi chiamano Mimi* (*My Name Is Mimi*) From La Boheme, Act I (Puccini) Soprano, in Italian. *Claire Dux*

10048—*Recondita armonia* (*Strange Harmony*) From Tosca, Act I (Puccini) Tenor, in Italian .... *Tino Pattiera*

30023—*Nocturne in E Flat* (Opus 9, No. 2) (Chopin) Pianoforte by Paul Frenkel, Violin Solo *Bronislaw Huberman*

The musical sensation of the day—the world's best music at its best

Any Phonograph Can Play Brunswick Records

BRUNSWICK
PHONOGRAPHS AND RECORDS

A Guide for Teachers

Practical Hints on Material That Aids in Making Teaching Success

Start the Child Beginner With

BEGINNER'S BOOK—School of the Pianoforte—Vol. 1
By THEODORE PRESSER — PRICE, $1.00
This is a genuine "first reader" for the piano. It is without doubt the most extensively used elementary piano instruction book and covers in a most pleasing and thorough manner the first grade of study up to, but not including, the scales. Large notes are used and the grading is so gradual that the pupil advances without discouraging difficulties being introduced at the wrong time. Little pieces and duets included in the work serve to entertain as well as reward the child for progress.

First Study Can Be Pleasingly Varied With

FIRST GRADE STUDIES for the PIANOFORTE
By L. A. BUGBEE — PRICE, $1.00
This set of studies is unusually popular and has on its own merits attained success. All the exercises are original and are practically melodious pieces with teaching points. Some have accompanying text. These studies may be taken up after the first few rudimentary lessons.

GENERAL STUDY BOOK
By MATHILDE BILBRO — PRICE, 75 Cents
A very interesting collection of material for elementary students. Little solo and duet pieces serve to teach many important things to the young pianist.

MUSICAL PICTURE BOOK
By OCTAVIA HUDSON — PRICE, 75 Cents
As soon as the elements of notation have been learned this set of pieces, printed in special large notes, will be found very helpful. They are short, tuneful and have accompanying text.

VERY FIRST DUET BOOK — PRICE, 75 Cents
These are not teacher and student duets, but are for two students in the elementary stages. Each number is a gem and many teachers have proclaimed this a long-needed volume.

Works for Continued Progress in First Grade

STANDARD GRADED COURSE of STUDIES—Grade 1
By W. S. B. MATHEWS — PRICE, $1.00
This "original" graded course has been the "backbone" of thousands of music teachers' curriculums and, although it is well to start the child student with an elementary instructor before taking up these more serious studies, the first grade of these studies may be used to start the older pupils. The material has been selected from the best composers and the pupil completing the first volume has been introduced to scale and chord study.

STUDENT'S BOOK—School of the Pianoforte—Vol. 2
By THEO. PRESSER — PRICE, $1.00
For the child this is the logical sequel to the "Beginner's Book." It takes up the subject just where the "Beginner's Book" stops and progresses through various phases of technic to a complete treatment of the scales up to and including four sharps and four flats.

Pieces in Sheet Form for the First Grade

VERY EASY

Cat. No.		Price
9629	Dance of the Fairy Queen ..... Bughee	$0.30
16379	Dreaming Poppies..Spaulding	.30
7664	Turtle Doves.....Engelmann	.30
16415	Beginning to Play.....Rolfe	.30
6482	Airy Fairies.....Spaulding	.30
7271	I Begin.....Willy	.30

EASY

Cat. No.		Price
6634	Fife and Drum Brigade ..... Spaulding	$0.30
16572	Cradle Croon.....Strickland	.30
2262	Four Leaf Clover Waltz ..... Engelmann	.30
11165	Come and Play.....Sewall	.30
16452	Haymaking .....Sitter	.30
16338	The Big Bass Singer..Rolfe	.30

ANY OF THIS MATERIAL MAY BE HAD FOR EXAMINATION THROUGH **THE "ON SALE" PLAN** Enjoy the convenience of this plan. Teachers may select numbers from any of our lists and catalogs or we will cheerfully make up packages covering desired grades. Numbers not used are returnable.

The Second Grade of Study

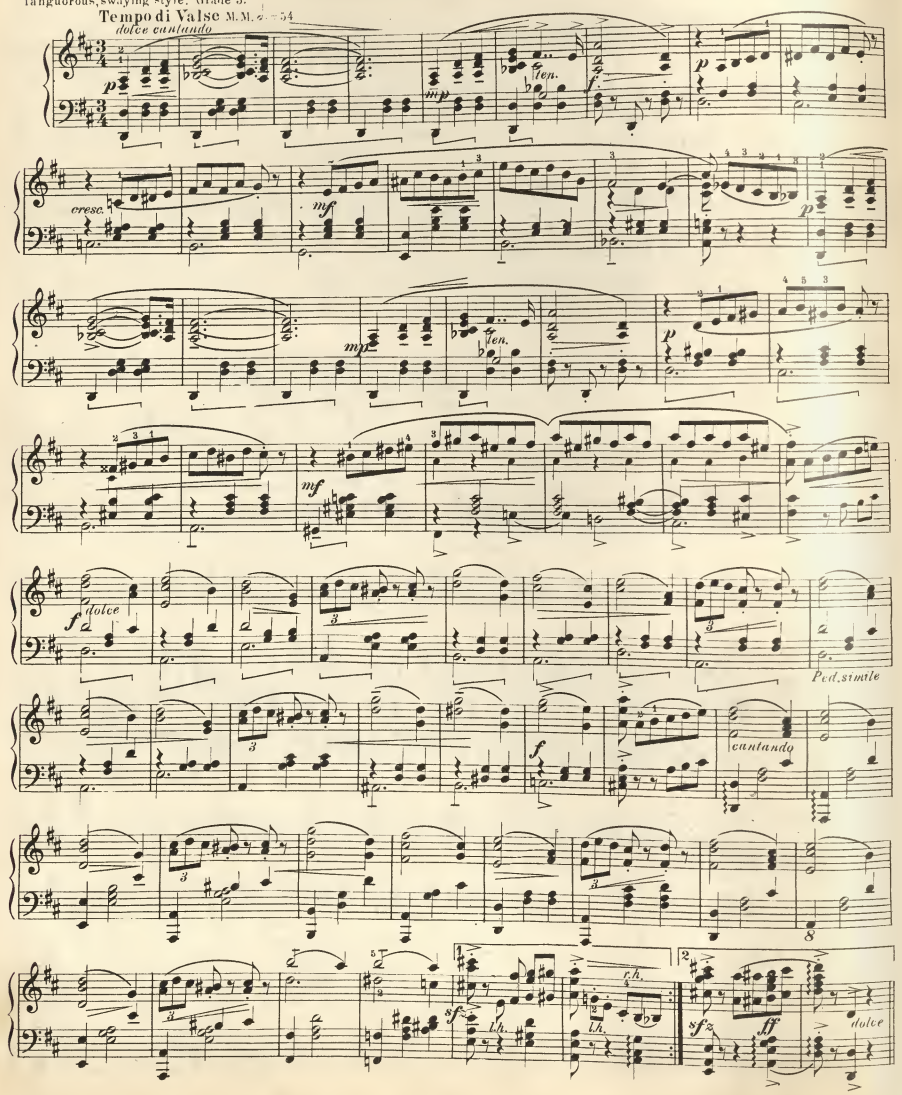
STANDARD GRADED COURSE of STUDIES—Grade 2
By W. S. B. MATHEWS — PRICE, $1.00
At this stage of study the pupil begins to move more freely and easily about the keyboard. At this stage of study the pupil begins to move more freely and easily about the keyboard. At this stage of study the pupil begins to move more freely and easily about the keyboard.

WALTZ OF THE FLOWERS

from the "NUTCRACKER SUITE"

P. I. TSCHAIKOWSKY

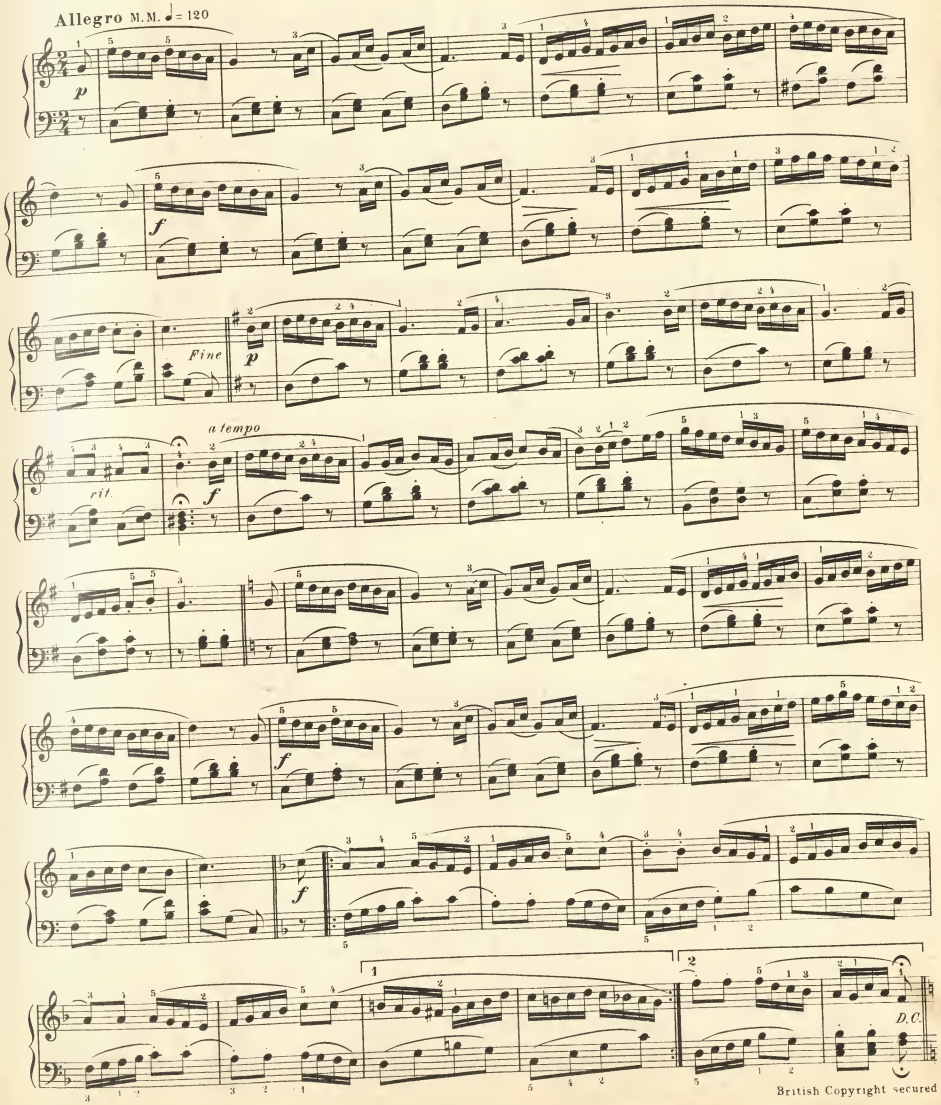
The principal theme extracted from the famous waltz movement in one of Tschaikowsky's most popular orchestral suites. To be played in languorous, swaying style. Grade 5.



PLAYFUL RONDO

A *rondo* in a semi-classic style, use as a finger and rhythm study. The F major section will require considerable independence. Grade 2½.

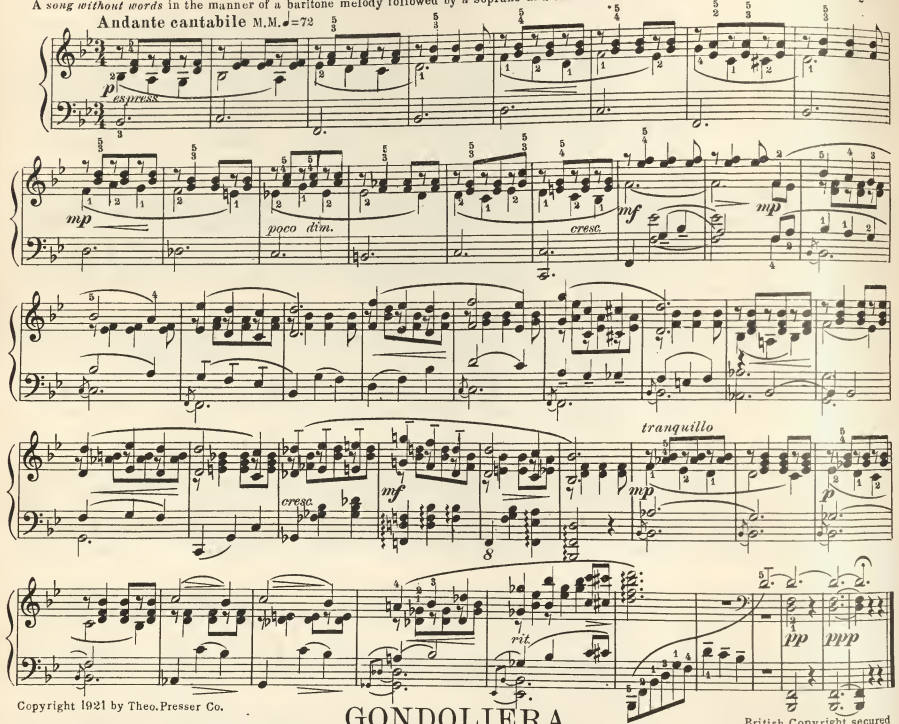
FREDERICK A. WILLIAMS, Op. 103, No. 1



DREAM FACES

W. BERWALD

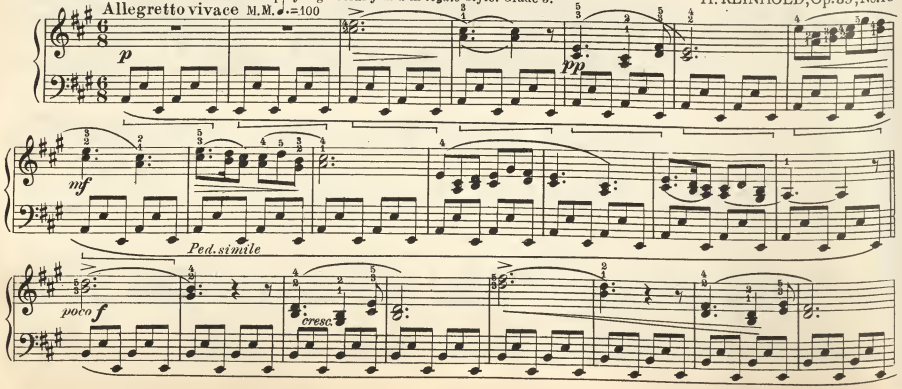
A *song without words* in the manner of a baritone melody followed by a soprano and baritone duet, ending in a strong climax. Grade 3½.

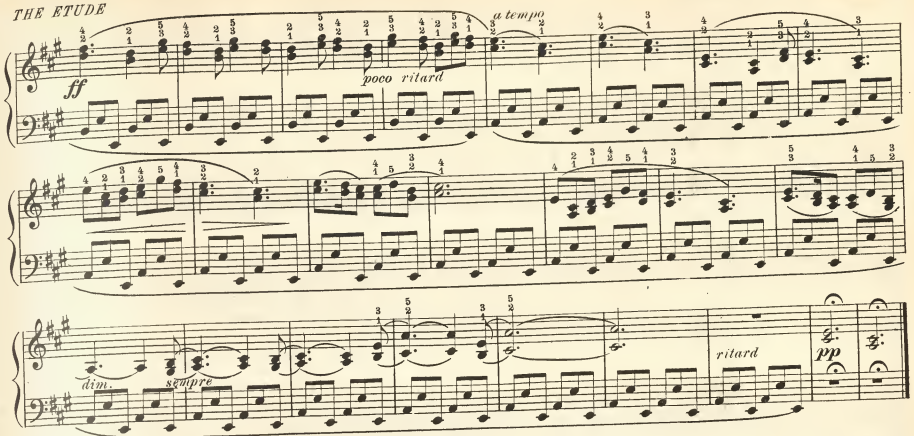


GONDOLIERA

H. REINHOLD, Op. 39, No. 19

From the set entitled *Miniatures*. To be played gracefully and in *legato* style. Grade 3.

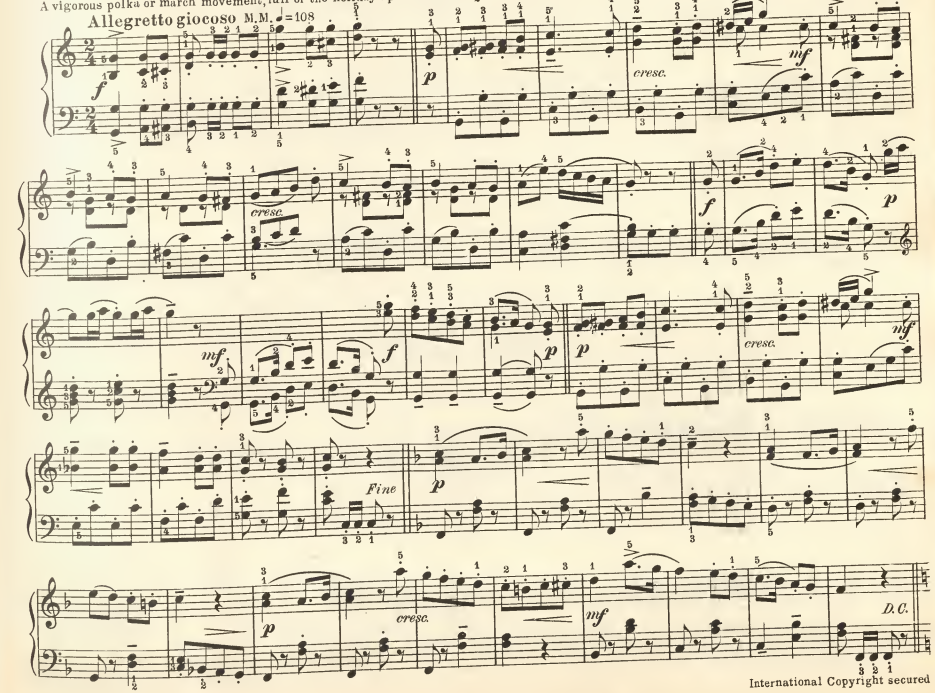




JOLLY HOME COMING

E. SÖCHTING

A vigorous polka or march movement, full of the holiday spirit. Grade 2½.



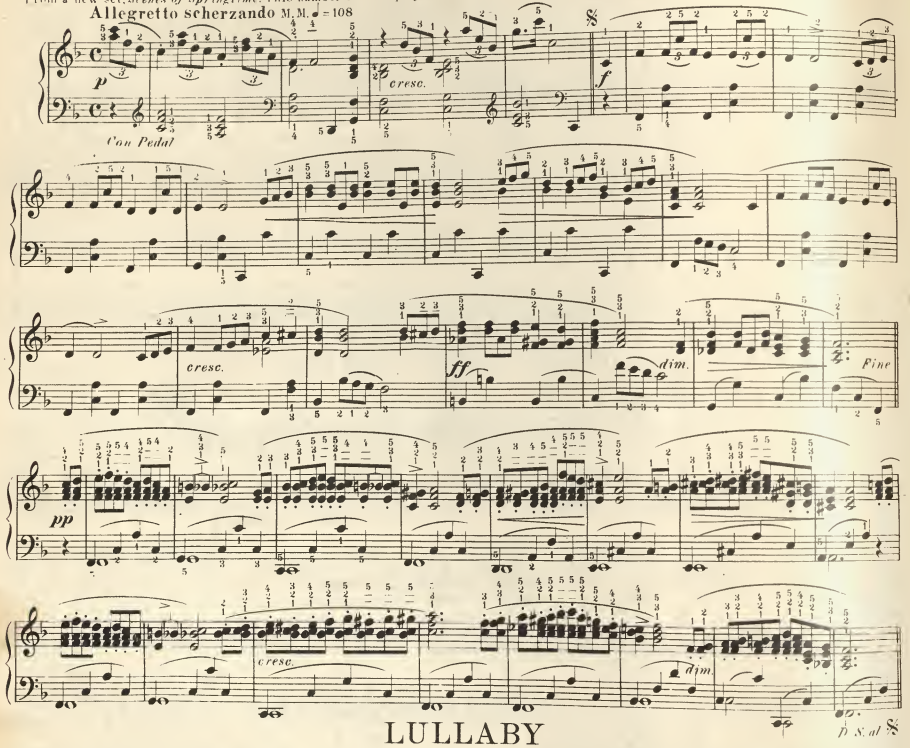
SPRINGTIME DANCE

E. FLAXINGTON HARKER, Op. 28, No. 2

The cowslips on the meadow lea,
How have I run for them;
I look'd with wild and childish glee
Upon each golden gem:
And when they bow'd their heads so shy
I laugh'd, and thought they danced for joy.
J. Clare

From a new set, *Scenes of Springtime*. This number is to be played in the style of a modern *Gavotte*. Grade 3.

Allegretto scherzando M. M. ♩ = 108

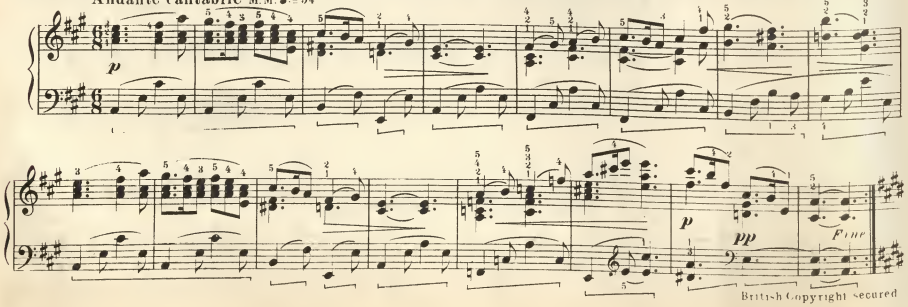


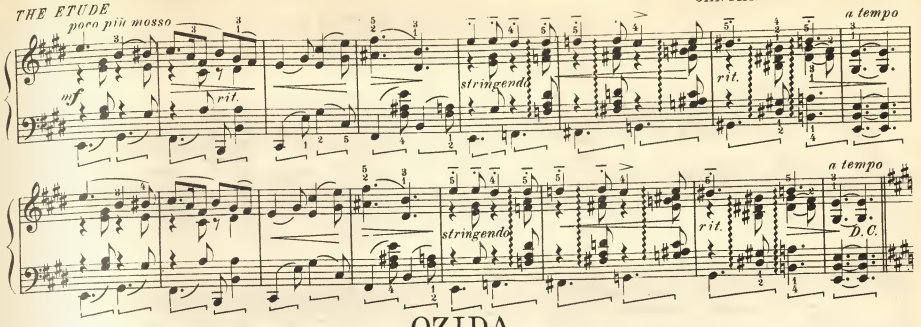
LULLABY

A graceful and characteristic number by an American writer. The chromatic harmonies of the E major section, beginning at the fifth measure must be studied out carefully. Grade 3.

THEODORE WARD

Andante cantabile M. M. ♩ = 54





OZIDA

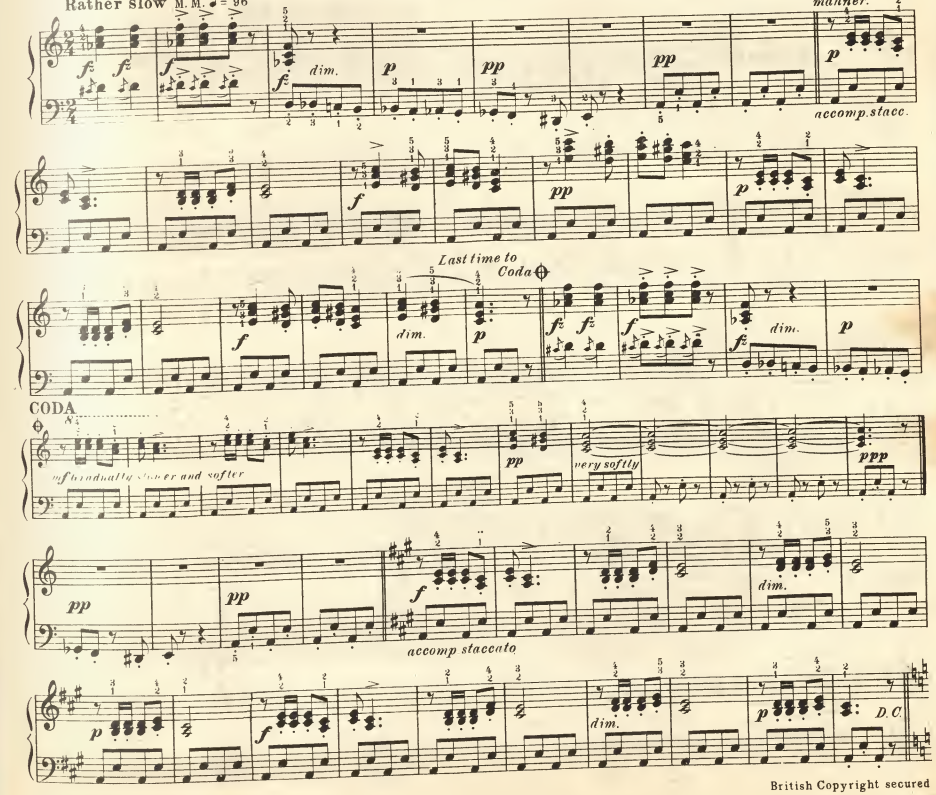
DANSE ORIENTALE

BERT R. ANTHONY

A study in color, contrasting the parallel minor and major keys, with a strumming oriental bass. Grade 3.

Rather slow M. M. ♩ = 96

In a mysterious manner.

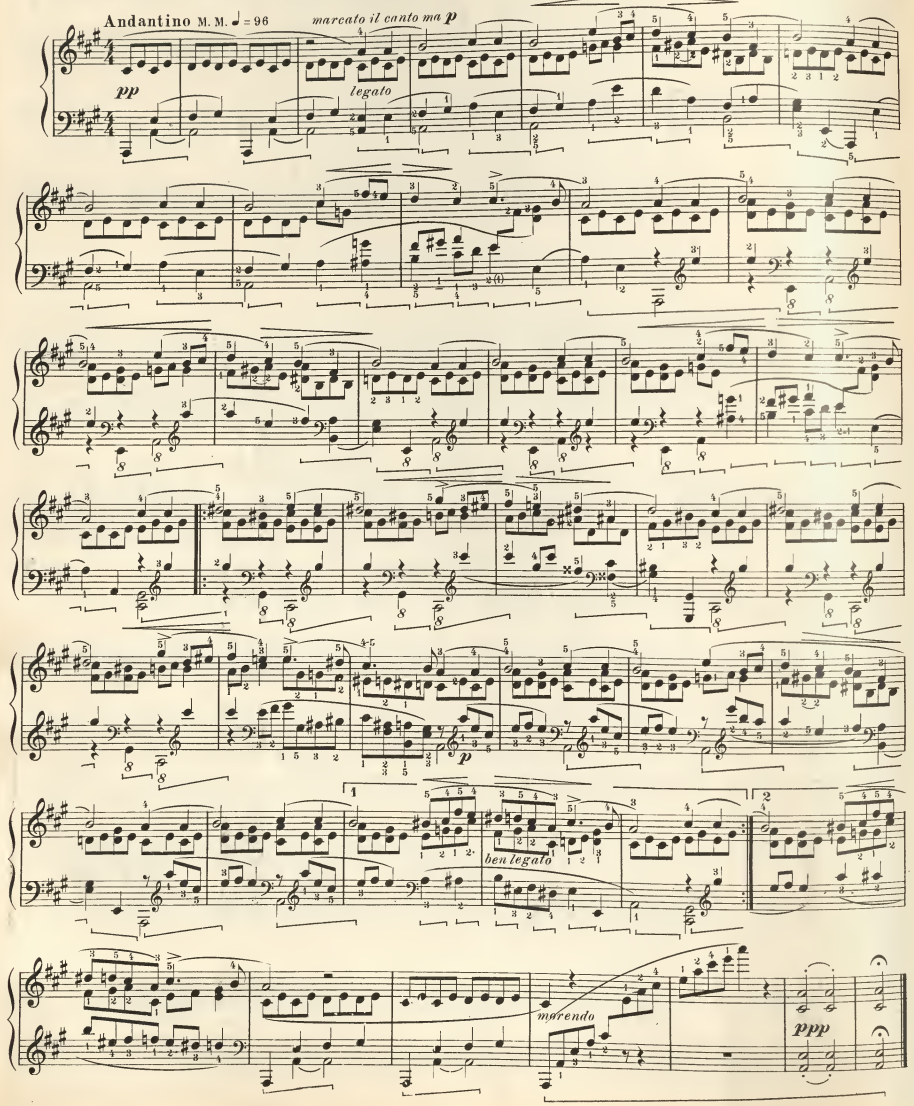


BERCEUSE

"SLUMBER ON, BABY DEAR"

LOUIS M. GOTTSCHALK, Op. 47

This is a slightly condensed version of Gottschalk's own piano transcription of his beautiful "Cradle Song." Grade 4.



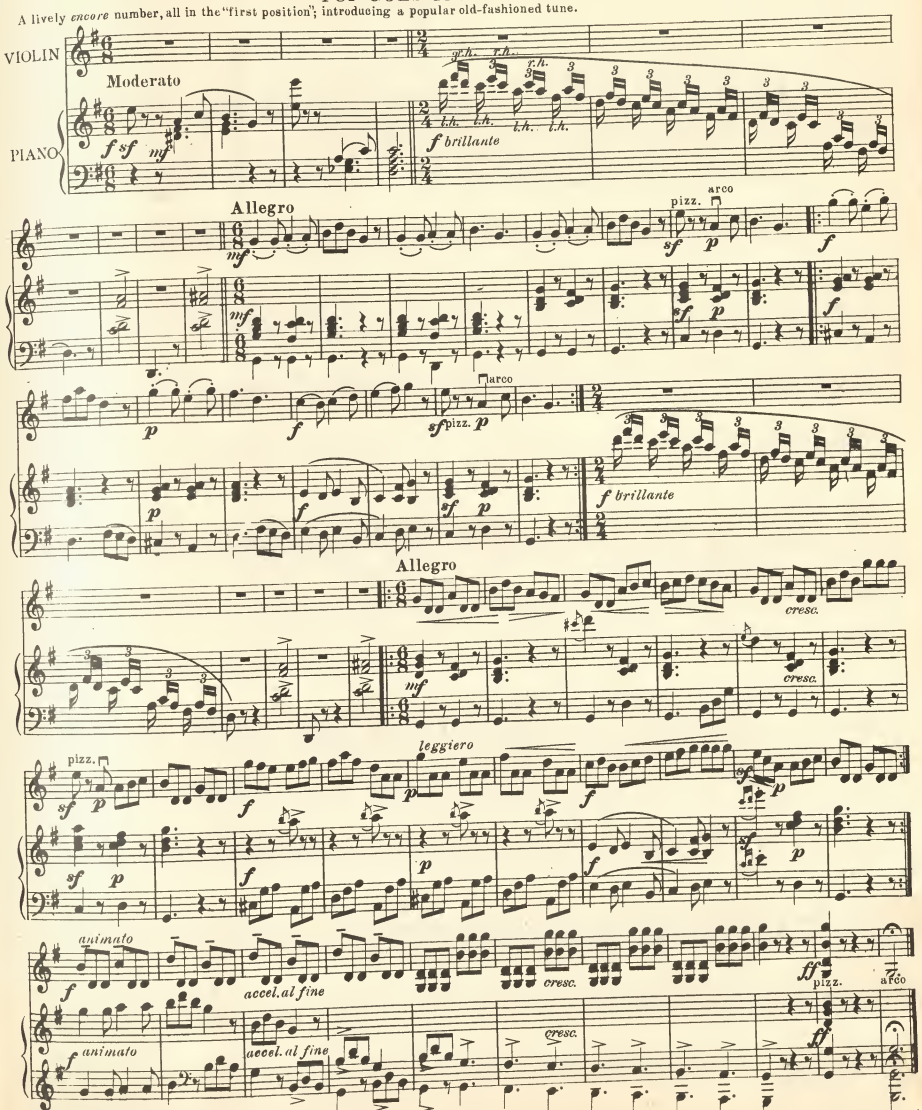
To Mrs. Hazel Schroeder Quist.

CAPRICE GROTESQUE

"POP GOES THE WEASEL"

CARL V. LACHMUND

A lively *encore* number, all in the "first position"; introducing a popular old-fashioned tune.

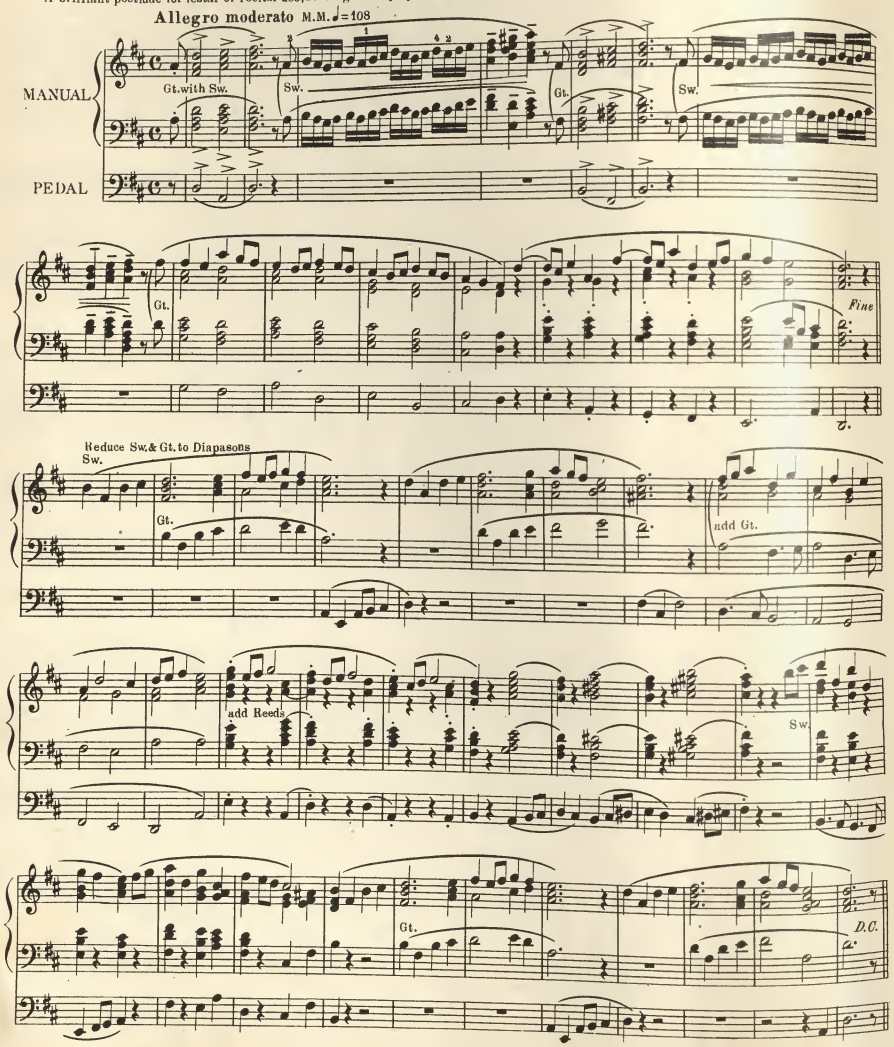


FINALE

ERNEST H. SHEPPARD

Registration: Gt. to 16th, Sw. Full, Ped. *ff* to Gt.

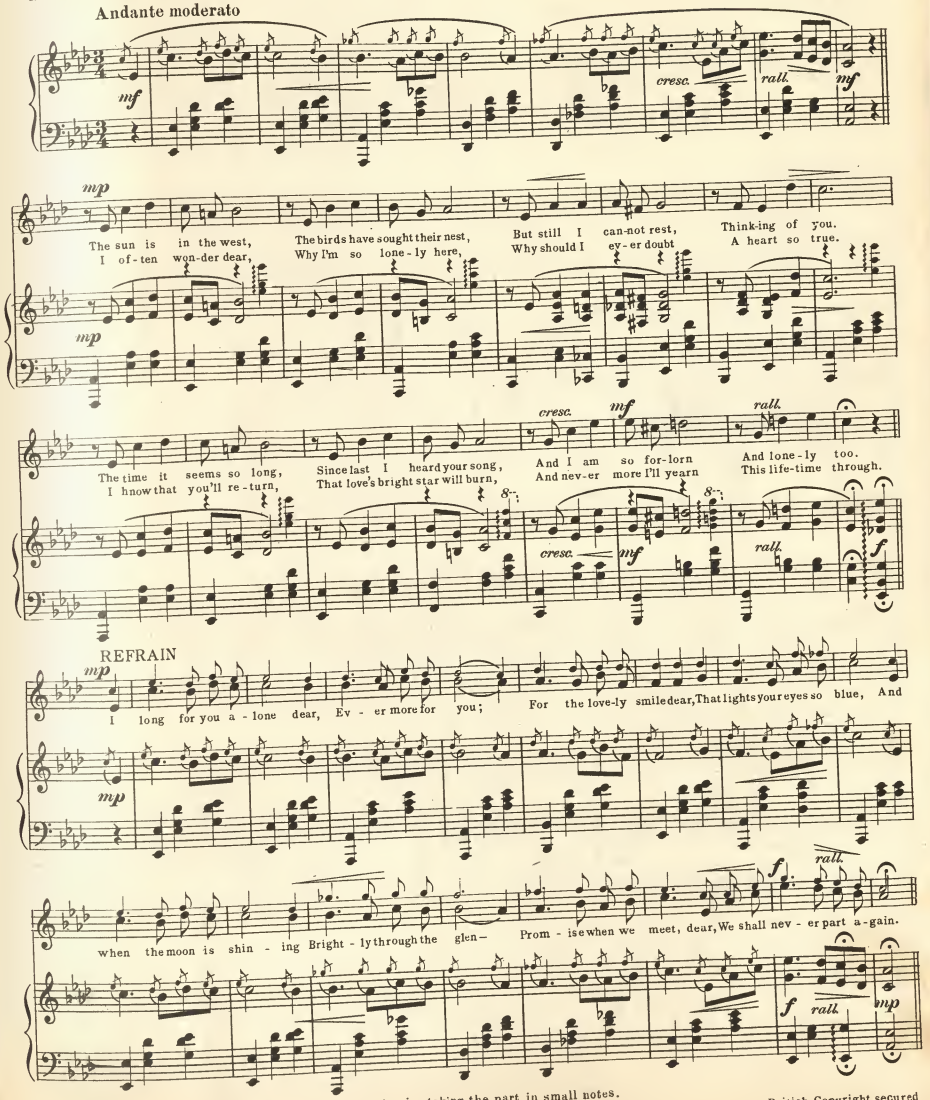
A brilliant postlude for festal or recital use, serving to display the "full organ".



WE SHALL NEVER PART AGAIN

In ballad style, with an alluring refrain. Destined to become popular.

Words and Music by WALTER ROLFE



* This refrain may also be sung as a duet, the second voice taking the part in small notes.

Also published as a piano solo, for violin and piano etc.

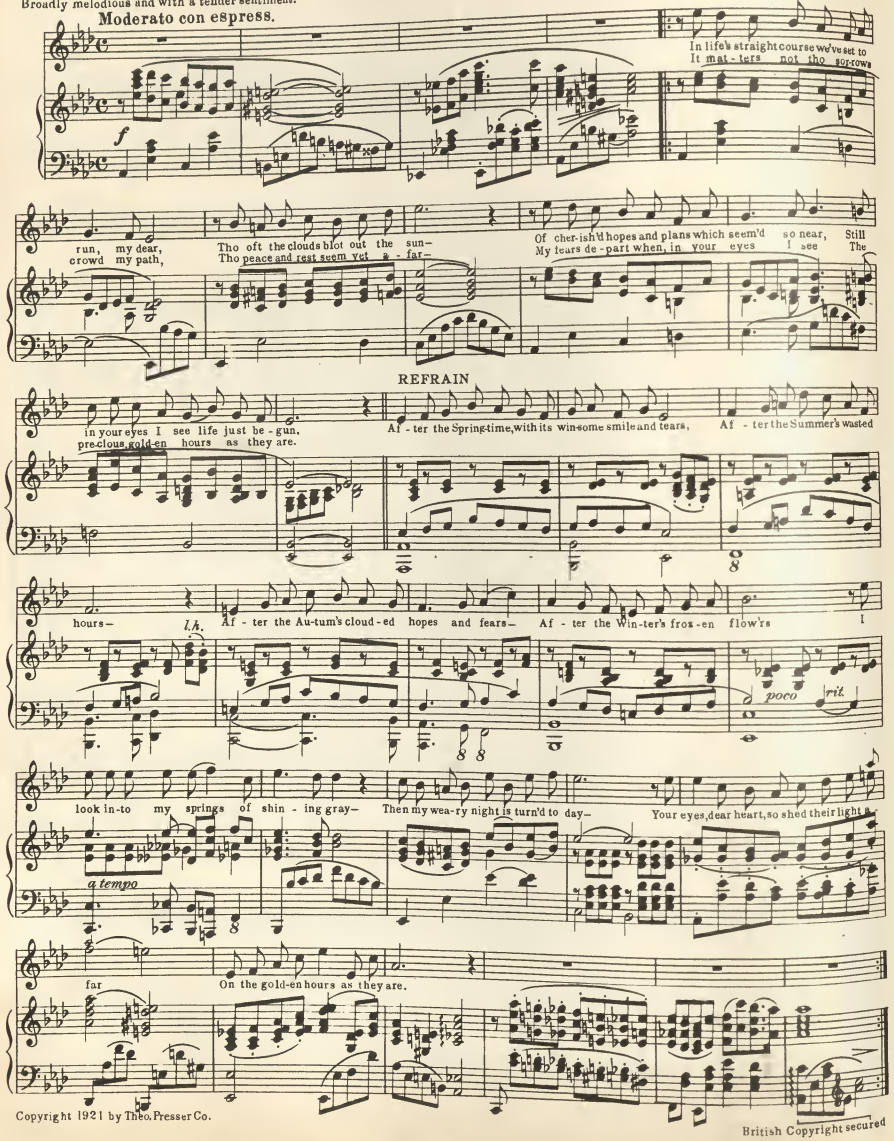
GOLDEN HOURS AS THEY ARE

JANE CUSHING TYLER

ROBERT HUNTINGTON TERRY

Broadly melodious and with a tender sentiment.

Moderato con espress.



Musical Jokes

By Francesco Berger

We all think pleasantly of dear old Papa Haydn. Of his "Surprise Symphony" with its *fortissimo* crash in the midst of *pianissimo*, intended to awaken his dozing audience. And his other one, in which the orchestral players leave the platform, one by one, each taking his instrument with him, after extinguishing his light. We also recall with a smile, how, when still a youth, he committed the enormity of cutting off the pigtail of a brother chorister, though this practical joke had tragic consequences for him.

In the early half of last century a favorite joke with capable musicians was to compose a Piece of music in imitation of some celebrated Composer's manner. Variations were written and published in the style of A, B, or C, and very clever parodies they were. But the fashion for this sort of thing, appealing only to those who were acquainted with the originals, died a natural death, and nobody regretted its decease.

It is recorded of that wizard of the key-board Liszt, how, on a certain occasion, for the amusement of his friends, he mimicked the manner of Chopin so accurately, that they were deceived into believing it was the great Pole himself who had played.

The movements labelled "Scherzo" which we meet with in the larger works of the great masters owe their title to the Italian language, in which the word stands for "a joke." That many a *scherzo* is anything but a joke for the performer is the experience of a good many. The music too of a goodly number of *scherzi* is far more serious than the title suggests. There is not much to laugh at in the "Scherzo" of Beethoven's "Ninth," and Schumann's attempt at being funny in his "Faschings-schwank" is but a poor joke. But if the word is not taken too literally, the title embraces a large number of absolute masterpieces.

When thinking of celebrated musicians who loved a joke, the name of Rossini naturally occurs to us, for he was as fond of one as of his table. Here is an instance. Walking one day with a friend in Paris he met Meyerbeer, who was his only formidable rival at the time, though the two were always courteous to one another. The German, hat in hand, enquired most anxiously after the Italian's health. "Alas" said Rossini "I am suffering from complete loss of appetite, and when I manage to eat I cannot digest. My lumbago gives me no peace, my heart is weak, and I have difficulty in breathing. My sight is failing, and my memory is going." Meyerbeer expressed himself as deeply grieved, and hoped that when next he had the good fortune of meeting "his dear friend," he might hear a better account of his health, and wished him good-day. When he had gone, Rossini's companion asked him why he had told so many fibs, for he appeared to be in the best of health. "So I am" said he, "but the old man looked so unhappy that I felt impelled to say something to cheer him."

Too High for the Dancer

It is Berlioz who tells of a famous *danseuse* that she declared at rehearsal she could not dance her great *pas seul* if the music were played in A. It was too high for her. "You shall have it in G" exclaimed the obliging Conductor, and, whispering to his orchestra *not* to make any transposition, the piece was gone through again in its original key, to the complete satisfaction of the lady. She was profuse in her thanks, and invited the astute man to supper.

When I was a boy a fashion prevailed for orchestras to play what were called "Quodlibets." They were potpourris of popular tunes, so contrived that one dovetailed into the next after a few bars. Only such tunes could be utilized as had some rhythmic or melodic similarity. For instance: the opening bars of Mozart's *Non più andrai* merged easily into the Druids' march from Bellini's *Norma;* or the early bars in the *Finale* of Beethoven's first Symphony (in C) into the "Finale" of Diabelli's Pianoforte *Duet in D*, transposed of course. It was an ingenious contrivance, and demanded on the part of the arranger a large acquaintance with widely separated materials, the jumble of tunes from far-removed sources producing a humourous effect. It was not exactly "high Art" but it was a merry prank and quite harmless.

Of stories attributed to distinguished Soloists, who would have their joke, the number is endless. And some of their jokes are not free from a spice of satire. Here is one. At a party given by a *nouvelle riche* lady, when an incompetent but pretentious pianist had played, the hostess asked that really great artist Mr. X., who happened to be present, what he thought of her *protégé*. "I am sorry I was not here when he sang" said he. "But he is not a singer" remarked the lady, "he is a great pianist and he has just played." "Ah, *mille pardons,*" persisted the obtuse man. "I did not know it was a pianist who was playing; I thought you were having your piano tuned."

Even the most good-natured, or the most modest, have sometimes permitted themselves a joke, with a concealed sting. Thus: Rubinstein on being asked what he thought of a Trio by Bargiel, replied that it only lasted twelve minutes. Brahms having consented to hear a young Composer play "his latest piece" had no greater compliment to offer than "Where do you purchase your music-paper?" And Rosenthal, after hearing a new Opera by a young aspirant observed "that he liked the reminiscences of his youth introduced into the first act, but after that the Composer's memory seemed to have failed him."

From the Monthly *Musical Record.* (London.)

Touch In Old and New Pianos

By M. A. Hackney

Our present-day pianos have a depth and richness of tone far excelling those of Beethoven's time, but in gaining that, something had to be sacrificed in the matter of lightness of touch.

An interesting comparison has been drawn between a piano made by a certain eminent firm in the year 1817, and one made by the same firm a few years ago, showing the amount of force necessary to operate the keys:

	Lowest C	*Middle C*	*Highest C*
1817,	2½ oz.	2⅜ oz.	1¾ oz.
Recent,	4 oz.	3⅛ oz.	2⅜ oz.

The brilliant and rapid passages in Czerny's *School of Velocity* or in Mozart's *Concertos*, were, without doubt, much easier to play on the pianos of their own date than on our modern instruments.

The Singers' Etude

Edited Monthly by Noted Specialists

Editor for January D. A. Clippinger

Theory and Practice in the Art of Singing

TO read a hundred books on voice training would doubtless convince an outsider that the whole matter is a "Comedy of Errors." The different angles from which it is viewed and the number and variety of discoveries that have been made would lead him to believe that the subject is far too complex and overwhelming for the average human mind. But to the insider who still retains the open-minded enthusiasm of the student, it is always interesting. Every writer has his bias, his perspective, his hobby. Each one has discovered certain things which he believes to be inherent and fundamental. Sometimes one idea dominates the entire system, making it dangerously top heavy. The field of voice training is thickly strewn with hobbies that have been ridden to death. A hobby in voice training is emphasizing one phase, or idea of it, to the practical exclusion of all others. For example: to base it entirely upon a certain way of managing the breath, or a fixed position of the larynx, a particular register theory, a fantastic notion of placing the tone or extending the compass. That such thinking is illogical goes without saying. But by way of compensation for these we occasionally find one whose thinking is clear and logical, who has a sense of value and proportion, who knows not only how to take the voice apart, but what is far better, how to put it together. But we should be grateful to all those who have been brave enough to put their ideas in permanent form, and submit them to the judgment of a public not particularly noted for its generosity. They stimulate thought.

Another impression gained from this wide reading is, that in no branch of the human uplift does sound judgment and a riotous imagination seem more closely associated. A scientific use of the imagination is legitimate, but when the process ignores facts its logical value is lost.

From this reading one is also convinced that many people teach better than they write. When they are giving a lesson they instinctively use their musical judgment, but the moment they begin to write they feel the necessity of being erudite and profound. They at once forget the simple truths of voice training and become learned and diffuse. There seems to be a general opinion that if the simplicity of voice culture is admitted there is nothing to talk about—a condition that in a short time would wreck the social structure.

The Vocal Mechanism

It seems difficult for many writers to keep their fingers off vocal mechanism, so to speak, and it must be said that much that is written about mechanical action in voice production is altogether imaginative. Things which never happened and could not possibly happen are alleged to take place in tone production. It seems difficult to talk about beautiful tone which is the aim and end of all legitimate voice teaching, but it is easy for most people to talk about how it should be made. In fact, a majority of people, at least, feel that if they but knew how to produce a tone their problem would be solved for all time. But this is by no means the most important thing to learn, for I hold that it is not possible for any one to give directions as to how to hold the lips, tongue, lower jaw and larynx with sufficient accuracy that a good tone will inevitably result. Unless such instruction is governed by the right tone concept there is not one chance in a thousand of its producing the pure singing tone.

Any voice will produce an almost endless variety of tone qualities. The question is, which one of these qualities do we wish to produce? Here physiology must give way to æsthetics, which is as different from physiology as mind is from matter. The starting point, the basis of all voice training is beautiful tone. How to produce it is the second step in the process.

Vocal Vagaries

The attempt to develop the sense of beautiful tone by mechanical means is responsible for numerous vagaries in the way of directions and suggestions that will not bear the light of critical analysis. Words are coined, phrases are juggled in a way that may sound impressive, even poetic at times, but which have only an imaginative relation to the matter under discussion.

In looseness of expression the breath comes in for more than its share. There is a constant confusion of breath and sound waves. The scientific teachers tell us that we must vocalize so that a candle held immediately in front of the mouth will not flicker. I readily admit that that would be good vocalization, considerably better than most of us do. But when they tell us to direct the breath to a certain point on the hard or soft palate, or to divide the column of breath, I am forced to believe that they are confusing breath with sound waves. The voice, that is, sound waves, travel away from the singer at the rate of eleven hundred feet, or so, per second, but the breath does not move more than an inch from the singer's face. The fact is that the breath in the process of creating sound waves has its force completely destroyed and is not directed anywhere. Sound waves may be reflected, focussed or directed to a certain point, but not breath. The terms "sing on the breath" and "let the voice float away on the breath" are figures of speech, more or less poetic, and may be helpful suggestions, but they have no foundation in fact when we remember that the voice travels a thousand feet while the breath travels perhaps an inch.

Registers

The theory of register—chest voice, head voice, etc., and their production, as discussed by various writers, are as different as the theories of Ptolemy and Copernicus.

If we could eliminate everything above the top of the larynx the problem of registers would be much simplified. We should then see that what we call different registers are caused by a different length and thickness of vibrating tissue. The camera has revealed this numerous times in actual tone production. The difficulty here lies in confusing what takes place in the vocal cords with that which takes place in the cavities above.

The voice approximates the piano in that as the pitch rises a shorter and lighter string is used to produce it. The voice can no more produce its entire scale with one length and thickness of string than can the piano. A recognition of this fact would revolutionize some vocal methods.

Why, then, are the terms chest voice and head voice used? To make this clear let us consider for a moment sympathetic vibration. A vibrating body will cause anything in its immediate neighborhood that vibrates at the same rate to respond. This applies alike to a body or a cavity. I recall trying for weeks to locate a rattle in a piano and then accidentally discovered that it was not in the piano but in a window immediately back of it, which vibrated in sympathy with a certain pitch. Everyone knows how the sound of a tuning fork may be increased by holding it in front of the opening of a resonating tube having the same pitch. The same thing occurs in the voice. The vocal cords produce pitch, but the power is greatly augmented and the quality governed largely by the sympathetic vibration of the vocal cavities—the pharynx, mouth and head cavities. But primarily a register means a certain length and thickness of vibrating tissue. In the lower part of the compass the pharynx and mouth act as resonators. In the upper part of the compass the head cavities vibrate more prefectly in sympathy, hence the term head voice. That the head voice is produced by sending breath up into the head cavities is absurd. When the tuning fork is held in front of the opening of a resonating tube no additional air is forced into it, but the air that is already there is made to vibrate. The same thing occurs when the sensation of vibration is felt in the head while singing a high tone. It is the air that is already in the cavity that is vibrating, not breath passing through. The point to remember is that there can be no pure head tone unless it is produced with a mechanism sufficiently light that it can be done without effort. This does not mean that the upper tones will lack power. It is quite possible to produce full ringing tones in the upper part of the compass with a mechanism so light and free that the singer is scarcely conscious of having a throat.

Those who are much wiser than Solomon and insist that there is no such thing as head voice and force the thick mechanism up as far as it is physically possible are responsible for the thick, unsteady, unsympathetic high tones we so often hear.

Attack

The vocal cords and vocal cavities are often confused when discussing the attack. Now attack occurs at the point where sound waves begin, namely, the vocal cords, and nowhere else. There are three ways of attacking, that is, starting a tone. Two of them are wrong. If the vocal cords are tightly adjusted before the breath is applied the tone will begin with a sudden shock which I call the stroke of the glottis. This method of attack is not only disagreeable to a refined ear, but it irritates the vocal cords and in time produces chronic congestion. Many a case of laryngitis is due to this improper use of the voice.

If the breath is applied before the vocal cords are adjusted there is a waste of breath and the disagreeable sound of its escape.

The perfect attack is when the vocal cords are adjusted at the same instant the breath is applied. This produces an attack which is clean, definite, musical, does not offend the ear or irritate the vocal cords. In this perfect attack there is no waste of breath and no restriction in the vocal cords. It is impossible to describe it with absolute accuracy, for a tone is something to hear and cannot be put on paper, but it is of supreme importance and must be worked out under the ear of the teacher.

Each of these three methods of attack will produce a different sensation in the vocal cavities, but to speak of attacking the tone in the head, between the eyes, etc. is a loose and misleading use of terms.

Beginners rarely or never have a perfect attack. They either start the tone with a stroke of the glottis, or what is more common, a waste of breath followed by a tone altogether lacking in resonance. Further, the majority of beginners, owing to fear and an uncertain sense of pitch, feel for the tone. The favorite form of attack seems to be to start with a grace note a minor third below and slide up to the pitch. The perfect tone can never be produced in this way. When the singer attacks the tone exactly on the pitch he invariably sings a better tone than when he does not.

Sensations

How is the beginner to tell when his tone is good and when it is not? The unpalatable truth that he cannot tell may as well be admitted in the beginning. Does any one suppose that a beginner has a perfect tone ideal or concept? If he does let him readjust his estimate of beginners at once, for they never have it. The beginner usually knows what he likes, but this may be a hindrance to his progress. What the student likes only reveals his taste at that particular time and may be a considerable distance away from perfection. If he be awake and alert it will be different next month. If the student had perfect ideals he would not need to go to a teacher for he would have his teacher within himself. The office of the teacher is to help the student to perfect his ideals, and these ideals are matters of the mind not the body. But notwithstanding this obvious fact there are still some who undertake to develop these ideals, these mental concepts, these habits of mind, by physical means, and for his guidance they tell him that when he feels the tone in his head it is right. One cannot have confidence in such teaching because it is not true. I recently gave a lesson to a beginner who volunteered the information that she felt the tone in the front of her head, but as I listened to it it seemed about as imperfect as a tone could well be. I hold that the ear is the supreme judge in this case and that how it sounds is the chief concern.

I readily admit that if the student has a sense of pain or discomfort in his throat while singing his tone will be bad, for no such sensations ever accompany a good tone, but if he have nothing but a physical sensation to guide him he is still lacking the first essential to good tone production. The mistakes in tone production are due far more to imperfect ideals than to a lack of the knowledge necessary to operate the machinery.

But some one will ask how the student can tell when he is away from the teacher whether or not he is practicing correctly if he cannot rely on the sensation?

Vocal Practice

Vocal practice needs a very clear and wise judgment to guide it. It is not at all a matter of the amount of time given to it. In the beginning much of the time given to practice is wasted for the reason that the student's ideals and concepts are imperfect and hazy, and he does not really know whether he is practicing correctly or not. Little or no good ever comes from such practice. In fact, instead of making improvement he may be fastening bad habits upon himself. The teacher should see to it that the student practices nothing that he does not understand, and for the first few weeks at least, he will be wise to do all of his practice under the ear of his teacher. The wisdom of this is apparent when we see how rapidly a student improves with daily lessons. The usual way of studying singing is by no means ideal. With one or two half hours a week with the teacher and the other hundred and sixty-seven given to a variety of things, is it strange that progress is not as rapid as we desire? No matter how hard the teacher may work to establish ideals, which are the student's only guide, when he comes again three or four days or a week later they are dim and the work must be done over again.

The difficult thing in voice training is to keep the student in the spirit of study. The oftener he is with the teacher the easier this will be accomplished, the sooner will he learn to practice, and the more rapid will be his progress.

McCormack's Early "Bows"

Told by Himself

"To sing was second nature to me by the time I was fourteen. I sang eternally —wherever and whenever I could—even during that period when my voice was changing. I realize that this will bring from experts expressions of surprise. Opinion has it that such a practice is dangerous to the voice, but it never seemed to injure mine. I would be singing, in my boyish soprano, when the tone would 'turn over' and sound a masculine timbre; a sort of 'mixed' tone, as it were. Then the soprano quality would creep back into the voice, and remain until the next moment of physiological disturbance. If I had forced, or sung with muscular constriction, damage no doubt would have been wrought. As events proved, I bridged the critical part of that period of my vocal development; in a few months the voice settled into the beginnings of the tenor it now is.

"My first paid engagement materialized in my third year in College. Father Hynes had arranged to give two concerts, the proceeds to be given to the temperance cause. One afternoon he stopped me on the campus and finished by saying, 'How would you like to sing at those concerts, John?' * * * The world thereupon assumed majestic proportions, with John McCormack conspicuous in their midst. I was to receive for my services, the impressive sum of four shillings.

"* * * * *There were demands for encores which I was glad enough to grant, and the conclusion found me in a haze of happiness which did not lift till Maggie, the college cook, pushed through those congregated about her to add her congratulations.

"I saw her coming, her benignant face beaming and one hand outstretched. 'And did you like my singing, really?' 'Sure, Johnny darlin', but what did you want to show off your education for by singing in them furrin languages?' She meant to be kind, dear old Maggie, and yet that question was like a stab in my side. I laughed it off. I had sung nothing save English; but if she had not understood my words, there must have been others.

"This I cogitated as I lay between the sheets and wrestled mentally with the possible consequences if I proved unequal to conquering what must be a defective enunciation. The words of a song are its soul and must be heard, if the poet's message is to be comprehended. * * * * * Something, apparently, was amiss. An unintelligible word or two might be condoned; but to have everything I had essayed to convey to my listeners fall upon Maggie's ears as any possible language foreign to her learning—that was a slap in the face, and far more humiliating. But the lesson was worth learning; and I set at it and still am. Never again do I wish such an experience as Maggie gave me. It disturbs one's pride."

(Published by permission of Small, Maynard and Co., from John McCormack, His Own Life Story.)

"At a Voice Trial"

By Juliette Sanborn

So many young student-singers, of limited means, come to New York each year, under the impression that they will be able to earn a little pocket-money without interfering with their studies, and that one of the best and quickest ways of doing this is to enlist in the chorus of a Broadway operetta.

While the writer does not personally approve of the chorus as a means to that end, still the fact remains that many of our best singers began in just that way, and acquired invaluable experience and an excellent stage-technique from such an association. Nevertheless, a great many of the young students who apply for this work fail to secure it because of their ignorance of the needs of musical comedy and operetta.

A few pointers will materially assist the amateur, in this work, with a more favorable result to his next audition.

First of all, *don't give them grand opera!* It merely irritates the "judges" and stamps you as an amateur. Sing the lightest, most attractive little song you know, and sing it in *English*, paying particular attention to your diction.

Many conductors prefer to hear your scales, in which case you must remember to sing *full voice*, as chorus singers are judged by the quantity of their voices rather than the quality. A light voice, although of exquisite quality, is of small use in the chorus, and a powerful, untrained voice will be engaged ninety-nine times out of a hundred, in preference to a perfectly cultivated, but smaller voice.

It is a great mistake to let the management know that you are seriously studying for a career. They assume that, when such a student does chorus work, he saves his voice, fearing to strain it; while the untrained singer cheerfully sings full voice all the time. Moreover, they know that, when the company goes on tour, you will resign, and that they will at the last moment be obliged to engage some one to take your place. This means extra rehearsals to teach your successor the music and "stage-business," to say nothing of altering your costumes to fit him, etc. Therefore, unless you intend to remain for the entire season, you'll say nothing of your intention to "début at the Metropolitan" in the future.

Last but by no means least, wear your most attractive clothes when you attend these auditions! In musical comedy the appearance of the chorus is tremendously important. Their voices are never taken very seriously anyway, and if you are "easy to look at," the day is won.

Some auditions are more formidable than others, but they are essentially the same at bottom, and soon lose their terrors for anyone who has learned the ropes.

Madame Melba

(Pronounced Mél'-bah)

MADAME MELBA (Nellie Porter) was born at Burnley, on the Yarra Braes," near Melbourne, Australia. She showed marked evidence of musical gifts when a child, and at six she sang at a concert at the Melbourne town hall. She received her musical grounding at Melbourne. But when she decided to adopt music as a profession she met with so much family opposition that she gave up the idea until after her marriage to Captain Charles Armstrong, when she went to Paris and took up vocal study under Mme Marchesi. After twelve months she made a début in Brussels as "Gilda." Her success was instantaneous. Her next engagement was at Covent Garden, London. She adopted the stage name of Melba out of compliment to her native city. Her London début was made in Italian Opera as "Lucia" in 1888. In 1889 Melba made her first appearance in France, singing "Ophelia." In 1891 she went with the de Reszkes to St. Petersburg by special command of the Czar. Her success here, as well as in Italy, where she next appeared, was extraordinary and continuous. During the World's Fair at Chicago she sang with the de Reszkes, making, later, a complete tour of the United States. After this Madame Melba returned to Australia, and made a prolonged concert tour, receiving everywhere the greatest homage from her countrymen. During the world war Melba devoted her time and her gifts to the alleviation of wounded soldiers of the Allies. During the past season she sang in London, after an absence of many years, and was greeted with extraordinary warmth and enthusiasm. Melba's voice is of the coloratura type, distinguished by great clarity and flexibility. The king recently conferred the title of Dame Melba.

Who Can Sing?

By Carl E. Anderson

You will be surprised to know that the answer is "Everyone."

In every line of endeavor we are moving forward, each day casting aside the fallacies of yesterday. The fallacy of yesterday in singing is represented by the old and generally accepted saying that "Singing is a gift." It is only a gift in the sense that everything we possess is the gift of Providence. The world, with its ever increasing enlightenment is just about ready to cast into limbo the theory that about once in a hundred years a divine Providence allows a full-fledged singer to be born into the world.

Do you believe that? Has it got the right ring? Is it just? Is is common sense? Does God play favorites? I leave you to answer.

As for me I do not accept such a lazy reason as to why there are not more singers.

The reason that the United States has two million more players on the saxophone, tenor banjo, and drums to-day than it had four years ago is that two million boys and girls became interested enough in those humble musical instruments to learn how to play them.

Why did they become interested in music to this prodigious extent? They saw a profit in dollars and cents. Not a bad reason at that, in a narrow sense, but let us admit, not a very high ambition. But two million took up music, and they will learn. Yes they will learn that they aimed too low, but they will also learn to better themselves musically.

Now suppose two million boys and girls took up vocal music just because there was money in it. Well, the funny thing about it is that there is money in it. But the boys and girls do not know about it. They do not know that they can learn to sing, and they do not know that singing is always well paid for. They do not know that a salesman-singer sells more goods than a non-singing salesman. The man who sings is always invited, and secures more and better contracts. And singing as a profession, whether in concert, church, or opera, sometimes combined with teaching, is a pleasant and lucrative life-work.

Singing deserves the attention of the world to-day. Parents should be anxious to know the facts, namely, that their children can learn to sing if they encourage them to learn. Tell a child often enough that he wasn't born to be a singer, and you can hypnotize him to that belief. How often is not this the case?

"Can I be a singer?" you ask. "I like to hear singing, but I never was told I could sing. My mother tells me there are no singers in her family. How delighted I should be if I could learn to sing beautifully."

Well, if you are a young man or woman, in normal health, and possessed of a general education, your chances of being a fine singer are very good. Young dogs can learn "new tricks," old ones cannot. Because you have never sung much is not a sensible reason why you cannot if you will. We are learning new things every day. We have also to live.

Granted that you desire to sing, your problem is to learn how. There is a "know how" in singing, just as there is in very profession or trade. There is a correct way. To find out that way is your task. Some one who knows must tell you and show you.

Therefore the selection of a teacher is a very important matter. Many prospective singers get into the hands of teachers who do not know the natural and scientific way of singing, and delay and discouragement intervenes. But only temporarily to a real seeker after the truth of singing.

Two Vocal Thoughts

AN attempt to imitate the superlative art-effects produced by singers of great renown must not be encouraged in the first years of study. The wise teacher says: "Artists are free to create, students must abide by technic."

If your throat aches from practice blame some one immediately. It will be either you or your teacher. Tell him about it. If it does not stop promptly with your combined efforts, then, since you cannot change throats, change teachers.

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has gratuitously, program notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Puccini's *"La Tosca"*

WHEN Sarah Bernhardt, perennial queen of the drama, first appeared in Sardou's *La Tosca*, in Paris, in 1887, the play was regarded as one of the greatest achievements of the French stage. Bernhardt had the title rôle, of course; and thirty-three years ago her supremacy was undisputed. Sardou's melodramatic ideas lend themselves wonderfully to opera and *Tosca* has all the color, tragedy and intensity that make a most excellent opera book.

The life story of Puccini has already been given in this series in connection with *La Boheme*. *La Tosca* was written immediately after *La Boheme*. The former was produced in 1896 and the latter in 1900. The libretto arranged from the Sardou play was made by Illica and Giacosa, who have collaborated with Puccini in most of his successes. Leoncavallo and Puccini were born in the same year (1858). Mascagni is five years younger. His *Cavalleria Rusticana* (produced in 1890) but *Cavalleria* (produced in 1892) proceeded and *Pagliacci* to make worldwide sensations before Puccini's first operatic success, *Manon Lescaut*, which was not performed until 1893. This, though successful, did not make anything like the sensation created by the works of his rival composers. However, he immediately set out to produce other works; and, while Mascagni and Leoncavallo, despite many meritorious efforts, must still be regarded as "one opera" composers, Puccini has shown a splendid uniformity of talent and a continually increasing craftsmanship in his method of treating his musical ideas. His *Il Tabarro* and *Gianni Schicchi* are obvious manifestations of this. While, with him, public recognition was considerably slow, the profits from his first two successes were sufficient to make him independently wealthy, so that he could devote himself in an elaborate villa at Lago del Tore, where *Tosca* was written.

The opera was first produced at the Constanzi theater, in Rome, January 14, 1900. It was given in London on July 12th of the same year. During the same season it was seen in Constantinople and in Madrid. The next year we find it in Dresden, Santiago, Lisbon and Cairo. The German *première* was in Dresden, in 1902, and the French in Paris in the same year. It was produced in Budapest in 1906, Berlin in 1907, Vienna in 1909. It was given in Buenos Ayres in 1900 and at the Metropolitan in 1901.

Anna Scotti, in the sinister rôle of *Scarpia*, was so remarkable in his dramatic presentation of the part that the other excellent members of the cast, Ternina, Crescentini and Gilibert were almost obscured. Since then Mr. Scotti has made the part his own, and subsequent artists have wisely copied his splendid conception of the rôle.

Eames, Destinn, Farrar and others have made famous careers in the title rôle, always an attractive one for the soprano. The story of the painter, who, in aiding a friend to escape from a conspiracy, is tortured by a designing police chief, who loves the painter's sweetheart, culminates in the execution of the artist before the eyes of *Tosca*.

The scores of *La Boheme* and *La Tosca* are markedly different, although Puccini's technical methods are evident in both. He is especially fond of cleverly manipulated consecutive fifths, that is, a series of chords made up of intervals five notes apart. Musical theoreticians of former years very rightly put a ban upon the use of such successions, but Puccini, among others, has shown how they may be employed to produce delightful effects. They are especially conspicuous in *Madame Butterfly*. Music lovers, unfamiliar with this much discussed effect, may note that consecutive fifths occur at the beginning of the third act of *La Tosca* just after the notes of the shepherd call.

Puccini's music has a haunting character which is unquestionably responsible for its popularity with the public. The *Recondita armonia*, in Act I, the *Te Deum*, the *Cantabile* of *Scarpia*, the *Vissi d'arte e d'amor*, the *E lucevan le stelle*, all have that unforgetable character which distinguishes worth-while music. It has recently been reported that the publishers of the work have threatened suit against a popular publisher who is accused of having taken the main theme of his "song hit" from the characteristic theme of *E lucevan le stelle* ed *elezzava la terra alba*. These are familiar to thousands by the records of Caruso, Martinelli, Martin, Althouse and others.

The Story of *"La Tosca"*

The gloomy and intensely tragic plot of *La Tosca* follows closely that of the melodrama of Sardou.

Act I—*Mario Cavaradossi*, an artist, is at the Church of St. Andrea, where he is painting a Madonna, having slyly used as a model a beautiful maiden who often comes to the altar. *Angelotti*, a political fugitive, enters, panting with fear and fatigue, appeals to his friend, *Mario*, and is concealed in a chapel. *Floria Tosca*, a celebrated singer, and betrothed to *Cavaradossi*, comes for one of their accustomed meetings, and her jealousy is stirred by discovering the source of the face on the canvas. *Scarpia*, the chief of police, enters with his men, searching for *Angelotti*, who has been traced to the church. Himself secretly in love with *Tosca*, *Scarpia* plots for *Cavaradossi's* ruin.

Act II—*Scarpia's* Apartments in the Farnese Palace. *Scarpia*, awaiting reports of the search, hears *Tosca* singing in the *Queen's* apartments below. *Mario* is brought in, with the report that *Angelotti* cannot be found. *Scarpia* orders *Mario* put to the torture, and when he refuses to reveal *Angelotti's* hiding-place, calls *Tosca* to hear his groans. To gain the release of her lover, *Tosca* gives the desired information. *Scarpia*, in triumph, orders the torture to cease but that *Mario* shall die. To save *Mario's* life *Tosca* yields to *Scarpia's* demands that she accept him. He, however, insists that there must be a mock execution, and, while he signs the order for this, *Tosca* stabs him.

Act III—A terrace of Castle San Angelo. *Mario* is led from his cell to hear his death warrant. *Tosca* enters and joyfully tells *Mario* he is free and *Scarpia* is dead. The soldiers enter, fire, and *Mario* falls. When they are gone, *Tosca* discovers that *Mario* has been really killed by *Scarpia's* treachery. Soldiers rush in announcing the death of *Scarpia*. They attempt to arrest *Tosca*. She leaps over the castle wall to her death.

Drawing Audiences to Organ Recitals

By Ralph Kinder

[EDITOR'S NOTE.—The following article reprinted from *The Diapason* is interesting because the writer has for years drawn very large audiences to his annual series of organ recitals at Holy Trinity Church in Philadelphia.]

THE frequent use of the personal pronoun in this communication may be pardoned, I trust, when I state that the writing of such a letter has been suggested by several persons—one in Chicago—who believe that my views on the subjects, incorporated in an article, might make interesting reading for readers of *The Diapason*. It has been said, too, that these views might provoke some discussion; that interests me less than the desire that they may prove helpful to a brother organist. But you are saying: "What is the subject?" It is the question often asked me: "How do you account for so many people attending your January series of Saturday afternoon organ recitals held annually at Holy Trinity, Philadelphia?"

Before attempting to answer this question so often put to me by mail and otherwise, let me say that for twenty-two years I have been playing organ recitals on the last four Saturday afternoons in January at Holy Trinity Church. The recitals begin at 3.45 o'clock (and they begin on time) and last one hour. A soloist, often a vocalist, occasionally a violinist or harpist, assists. Holy Trinity can seat 1,600 persons. At the series just concluded the attendance eclipsed all the others. At the last recital, on January 29th, every seat was taken, people stood wherever they could find lawful standing room, the corridors were jammed and many people, so I am told, unable to reach the corridors, went away. Of course, it is an interesting matter and people, usually organists, cannot be blamed for asking the question found at the beginning of this article. An experience of twenty-two years teaches one much, provided one observes and studies conditions that can and do arise in so long a period.

In my opinion there are four things that account for the remarkable attendance at these recitals:

Bach, Rheinberger, *et al.*

First, I have come to the decided and definite conclusion that the average layman cannot be attracted to an organ recital with Bach, Rheinberger, et al., and the sooner the recitalist wakes up to that fact, the sooner will he begin to see his attendance improve. My reader may say: "Well, that may be true, but I'd rather play to ten persons that like Bach than to a thousand that cannot appreciate him." That is all right; but when it comes to filling your church at an organ recital, Bach isn't equal t. it. Theodore Thomas has said in substance: "I believe in bringing people to my level, not in lowering myself to the level of the people." Splendid! But even that can be improved upon. Go down and get the people and then lift them to your level. In other words, attract the people to your recital with the familiar number and when you have the people there, play that which is good for them to hear.

Too much time cannot be put upon the construction of your program. There should be the educational number, there should be the appealing number, there should be the familiar number—substitute the word popular—if you like—there should be the light, catchy number, there should be the full organ number and there should be the softest stop number. Plenty of time should be given to the preparation of the recital, but it is second in importance to the construction of the program. Incidentally end a program more often than otherwise with a quiet number.

Secondly, I have come to the decided and definite conclusion that the average laymen cannot be attracted to an organ recital with technic. Down deep in his heart he does not care a snap of his finger how fast the recitalist can play nor whether he plays from notes or memory. The speed with which a performer can "beat it" up and down the keyboard might stun the listener, but it won't impress him to the extent of wanting to come again. The performer who thinks that technic is first can be termed a dreamer. The listener is infinitely more interested in the picture the recitalist is painting. Soul playing? you may ask. Yes, I answer, any name you like to apply, so long as that name suggests the heart, not the fingers, at work. Technic, I believe, is only a means to an end. Do not smile at the "movie" player. It is true he plays what he sees, but he is on the way to playing what he feels; and it is what the recitalist feels when he is before his audience that will win in the end. Develop your technic (and incidentally at the piano) but never think or conclude that the average attendant at an organ recital is attracted by it.

Thirdly, I try to make the recital an hour of reverence. No one is permitted to enter the church during the playing of a number and the congregation is asked to leave, if necessary, only during the period between the playing of the numbers of the program. Silence is urged from the start of the recital and an example is set at the console; no unnecessary noise or commotion is indulged in. I attend strictly to the organ and I leave to my ushers the seating and recognition of the congregation. I am particular, too, to begin a number only when complete silence reigns.

Lastly, I have learned the wisdom of ending the recital before my congregation has become fatigued. I believe that one number too many can spoil a program. People often ask: "Why did you not play one more number?" My polite answer is: "Come again next Saturday." A noted minister has said: "The danger to-day is not that we get too many sermons, but that we get too much sermon."

The Organist's Etude

Edited by Noted Specialists

Practical Articles on All Phases of Church Music

A Noted Divine's Advice to Organists

THE Rev. William P. Merrill, D.D., pastor of the Brick Presbyterian Church, of New York, recently made an address before the New Jersey Council of the National Association of Organists in which he gave the organists some excellent advice upon their connection with the constructive work of the church in this day.

Advice to Organists

A few bits of homely and friendly counsel from ministers to organists may not be amiss. There are seven such bits of advice I would offer:

(1) Study your particular field and do and be what is needed there.

One gives this same counsel to young ministers. Often men fail because they will do what they prefer rather than what their field needs. Of course, one should not lower his standards or limit the scope of his originality. He should lead, but he should serve his field, not make it serve him. Study the church and the community you are to serve. Discover its capabilities, its natural lines of development, and lead along those lines, whether or not they conform to your own tastes and preferences.

(2) Co-operate heartily with the minister and with all religious forces and workers Do not hold yourself cheap, but hold yourself cheerfully ready to help. Be ambitious for general recognition as the natural leader of the entire musical life of the church or the community. Remember that such recognition comes not by demanding it, but by earning it; and you must earn it by personal qualities no less than by professional skill. Make yourself indispensable through cager service to the life of the community.

Work With the Minister

(3) Have your music fitting, however simple. I recall a college chapel service where the music was so simple as to make small demands on the time of the choir for rehearsal, or on the ability of the participants, but so appropriate, dignified, and satisfying that it was a delight. Restrain pretentious soloists. Avoid the appearance of extemporaneousness. Have things decent and in order, however simple. Work with the minister. Find out in advance what he is to speak about, and plan for a quiet unity of tone throughout the service. There is such a thing as a bizarre unity, as when, after a sermon on the "Prodigal's Return," the organist gave for postlude, "When Johnny Comes Marching Home." But real fitness is a thing of beauty, and a joy forever. Incidentally it benefits the minister, as I well know; it stimulates him to thoughtful preparation, if he knows that early in every week his organist is likely to ask, "What is to be your subject next Sunday?"

Don't Neglect Hymns

(4) Give special attention to the hymns. They deserve it. From many organists they do not get it. Organists who play the prelude will sometimes play the hymns in a way which clearly shows that they have given them no attention in advance. Remember that the only good reason for playing the tune through in advance of the singing is to indicate to the people its tempo and its tone style. Avoid the extremes of sentimentalism and dead tone level. He who plays a hymn as if he were extemporizing variations on the theme and he who plays "Come, ye disconsolate" and "Onward, Christian Soldiers" with the same registration and in the same style are alike nuisances in the house of the Lord. If you have the misfortune to serve with an unmusical minister, learn to lend him your help, especially in the selection of hymns and tunes. Tact is necessary here. But, granted the tact, most ministers will be grateful for your co-operation. Many ministers form a little circle of favorite hymns, and trot around inside it Sunday after Sunday. Help them to a wider use of the riches of hymnology.

Worship First, Art Second

(5) View your work as primarily worship and secondarily art. While mindful of your art, never forget God, and that you are serving Him through your art.

(6) Take pains to become a part of the life of the church you serve. Be something more than an organist. Get into the work and life and fellowship of the church, for your own sake, and for your work's sake. Show that you are genuinely and sacrificially interested in the purposes and aims of the church, and are not a mere ornamental and æsthetic adjunct.

(7) Keep up your personal religious life. Only a man of prayer can play a church organ as it ought to be played. One ought to come to the choir loft as to the pulpit, from the secret place of the Most High. The best inspiration to good music, or to good art of any kind, is the power of the Holy Spirit in the souls of men.

Relation of Music to Religion

The relation between organist and minister can never be right until it is based on a clear recognition of the close kinship of music and religion. And therefore I venture to remind you and myself of some of the ways in which true music is related and serviceable to true religion.

There is nothing in all the vast realm of man's interests so closely akin to his religion as music.

Getting the Most from a Volunteer Choir

By William Reed

To conclude the choir rehearsal with a realization of material improvement, if not always actual accomplishment, leaves a feeling of reasonable satisfaction among all concerned. This is truly an important essential, and both makes for the maintaining of interest on the part of the singers and acts as an encouragement to the choirmaster in his efforts—efforts which may sometimes bring him to the verge of exhaustion.

Of course, much depends on the make-up of a choir, but in some respects choirs are pretty much all alike, and just so long as human nature remains what it is a certain amount of give-and-take between choirmaster and choir is needed. The overlooking of this point is at the bottom of many choir difficulties, under circumstances where the exercise of a little mutual tact would make matters run more smoothly, both musically and socially.

But seeing that the majority of choir singers give their services, a *quid pro quo* seems only reasonable. And, principally, this should take the form of such beneficial instruction and enjoyment of the rehearsals as will make it a pleasure to attend them.

Don't Expect Everything of the Choirmaster

It is to be understood that the choir master alone cannot do everything; yet he has it in a certain degree within his hands to make or mar matters, the wise man being he who knows how to deal with those he meets weekly, and aims at getting steady results. Then, again, the nature of his duties being so multifarious, it may easily happen that he sometimes overemphasizes some points to the unconscious neglect of others of equal importance. He needs, therefore, to keep before him some such schedule as the following:—

Discipline, *not autocracy*, tempered with that sympathetic tact which makes allowances, and seizes the right opportunity to correct or commend.

Punctuality in commencing rehearsals. These, divided by a short intermission, should not, as a rule, exceed a specified period.

The judicious choice of interesting practice material which is within the capabilities of the singers.

Some unaccompanied singing at every rehearsal This shows up weaknesses, is good for the ear, and begets confidence.

"Spade-work" is best done in a practice-room, and is the more quickly furthered by piano accompaniment.

Final rehearsals should always be held in church, the organ accompaniment (as written) and even the *definite registration* being used. This last point, though not in itself imperative, has its value.

Explanation and illustration in inverse ratio. Short, clear explanations with longer illustrations are best.

Perhaps the above recommendations may appear excessive. Actually, they are not, for they are largely correlative. Nor do they exhaust the list.

Promising voices are to be watched and helped privately. Assistance should be cheerfully given to others, when seemingly required.

Solo bits and concerted movements to be carefully and tactfully assigned. Even where a paid quartette is available, some consideration of this kind is due the more capable singers.

General sociability is to be encouraged "out of school." The choirmaster himself can do a good deal in this department, and if his influence can enlist the co-operation of a sympathetic congregation, so much the better.

The Choir Member's Obligation

Choir members, on the other hand, should realize the obligations they assume, and individually work for the good of the whole organization. For even though they may sacrifice other things in order to help their church in this way, it is to be remembered that voluntary choir work is something quite *sui generis* and of a nature which has no exact parallel.

The general success of a choir certainly depends much on its rehearsals. These may be regarded as its *inner pulse*, and in proportion as the normal temperature of this said pulse is maintained, the more or less permanent will be the vitality of the body it regulates and controls.

Damp, Dust and Dirt—Organ Enemies

By Rev. Father F. Joseph Kelly, Mus. Doc.

Of all musical instruments, there is none that is treated with the neglect that is meted out to the church organ. After the organ builders have finished their task, and the church authorities have passed upon the fitness of the organ, it is supposed to withstand the ravages of time and of the elements without any further caring for it. Yet the action and some of the pipes in our modern organs are among the most delicate of the accessories to be found in any musical instrument. Dampness, dust and dirt are among the conditions that combine to cause the organ to deteriorate and, consequently, constant attention is necessary to keep the organ fit and satisfactory.

Housing the Organ

The care of an organ should begin even before the instrument is built. By this I mean, it should be so placed that conditions for its preservation may be the best. Many a fine church organ has been ruined by having been placed in a hole or in a gallery totally unfit to receive it; and it is a deplorable fact, that even in the case of new churches, the architects often provide a place for the organ not only inadequate as to size and acoustic properties, but entirely devoid of proper ventilation.

The most deadly enemy of organs is dampness. No matter how well an organ is built, or how carefully the material is selected, the builder is powerless against this insidious enemy. The materials with which the mechanical parts of the organ are constructed readily absorb moisture. Therefore it is a mistake to build an organ up against a large window, where it may be injured by atmospheric dampness, or to so place it that it is entirely devoid of proper ventilation and becomes the prey of an artificial dampness.

An organ should be placed so that there is a continuous draught to carry away the heavy moisture laden air. It is impossible to overcome all the difficulties that the variations of temperature in a church may occasion, but if the organ is well ventilated, the mechanism, at least, will not suffer. The rarefaction and density of the atmosphere are temporary conditions, and at most, the pipes will be thrown out of tune. Yet they will return to their normal pitch when the temperature is the same as when tuned.

That dust or dirt interferes with the proper working of any kind of delicate machinery, in which class the organ must certainly be placed, needs no demonstration. It not only makes the action sluggish, but it also interferes with the proper speech of the pipes. If an organ is very dusty, layers of dirt form in damp weather between sliding surfaces. This not only happens with the exposed parts, but sometimes even with the slides of wind-chests, for the feeders of the bellows pick up a lot of dust which is conveyed by the current of wind into the wind-chest, and thus finds its way to the slides of the same.

If the organ has electric action, dust and dirt play still greater havoc with the delicate mechanism. But it is with the speaking of the pipes that dust principally interferes. How often we hear the tones of organs whose pipes are so full of dust that they hardly speak at all, or if they do, there is an uneven quality of tone on the same register. An organ should be thoroughly cleaned, that is, the action taken completely apart every five or six years, so that the accumulated dust may be removed from the pipes and mechanism. This work should be done by an experienced expert, so that in cleaning the most delicate pipes, the voicing will not be injured. We cannot hope that an organ will give satisfaction when the pipes and mechanism are choked with dust and dirt.

One of the most disastrous factors in the deterioration of church organs is the experimenting in tuning and cleaning by inexperienced hands. Many organs have been irrevocably injured by irresponsible and inefficient men, especially the so-called "travelling organ tuner." Experimenting with the pipes of a good organ leads to disastrous results which can only be remedied by a professional tuner. It is not wise for organists to attempt to

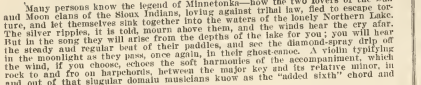
By the Waters of Minnetonka

AN INDIAN LOVE SONG

By THURLOW LIEURANCE

Many persons know the legend of Minnetonka—how the two lovers of the Sun and Moon clans of the Sioux Indians, loving against tribal law, fled to escape torture, and let themselves sink together into the waters of the lonely Northern Lake. The silver ripples, it is told, mourn above them, and the winds hear the cry of love. But in the song they will arise from the depths of the lake for you; you will hear the steady and regular beat of their paddles, and see the diamond-spray drip off the moonlight as they pass, once again, in their ghost-canoe. A violin typifying the wind, if you choose, echoes the soft harmonies of the accompaniment, which rock to and fro on harpchords, between the major key and its relative minor, in and out of that singular domain musicians know as the "added sixth" chord and its derivatives.

Concert Edition



New Recital Edition With Simplified Accompaniment

Published for

	PRICE
Vocal Solo—Concert Edition—High Voice	$0.60
Vocal Solo—Concert Edition—Low Voice	.60
Vocal Solo—Recital Edition—High Voice	.60
Vocal Solo—Recital Edition—Low Voice	.60
Violin or Flute Obbligato to any of Above	.15
Vocal Duet—Soprano and Alto or Tenor and Baritone	.60
Piano Solo	$0.40
Violin and Piano	.75
Orchestra	.50
Women's Voices	.12
Pipe Organ	$0.50
'Cello and Piano	.75
Mixed Voices	.12
Men's Voices	.12

Victor Records
64908 *Frances Alda* 64721 *Julia Culp*
18431 *Princess Watahwaso*
Edison Record *Frieda Hempel*
Columbia Records
Barbara Muriel *Alice Nielsen*

"I have sung this wonderful song for nearly a half of a million people"—
HENRI SCOTT

Many other famous artists have used this song are most enthusiastic in their praise of it.

Send for Folder "Hidden Beauties in the Music of the American Indian Lieurance, Charming and Describing many Beautiful Songs and Compositions by Thurlow Lieurance.

tune their organs, unless they have had practical experience in an organ factory.

Curiosity often incites an organist to meddle with the pipes and take them out of their place for inspection. This endangers the tuning, as a slight change in position in replacing affects the pitch in relation to other pipes. An organist who has no inherent mechanical genius should not venture inside an organ, or attempt to adjust the delicate mechanism. In a word, no person unfamiliar with organ structure should be given access to the interior of an organ. If an organ contains reed pipes, they should be tuned by an experienced expert once or twice a month, if the church is kept at an even temperature. If there are extremes of temperature in the church, they must be tuned oftener. The other pipes of an organ should receive what is termed a "fine tuning" every three or four years. Thus the single pipes will not only be kept in proper tune, but all dust will thus be removed that interferes with their proper speaking.

Church authorities should permit no tuner to have access to an organ unless he possess authoritative credentials" from a reliable organ company. The church organ is too noble an instrument to be experimented upon by the inexperienced.

Hints and Helps for the Young Choirmaster

If the chorus has been singing almost steadily for an hour and needs a short rest, some solo part, duet or quartet might well be done at such time.

Start your rehearsal promptly. Definite methods of work will yield better results than a hit or miss plan.

As an added stimulus to endcavor plan a series of musical services. Have postcards, leaflets or folders announcing the services and circulate them.

Your choir should grow in efficiency and its ideals should become higher in proportion to your own ideals and efforts to reach them.—Herbert S. Sammoad in the *Diapason*.

Organ Tone

Modern composers writing for the instrument, all are influenced by the improved mechanism. Whereas the organ was primarily the instrument for the church and religious service, it is now used and recognized as a musical art instrument. The organ music of the future will doubtless retain much of the solidity of the past. The debt to Bach can never be forgotten. It will, however, have delicacy, new harmonic structure, and unlimited variety of treatment, and better than these, new forms, or at least variations of the old forms will be used. We already have the *tone poem*, and the *picce symphonique* and the *concert* and *festival overture*. No matter what the future of organ music may be, it is devoutly hoped that nothing will change what we have come to call organ tone. Organ tone, like the foundations of the world, should stand firm through the ages.

Preserving the Finish of a Piano

By Ada Mae Hoffrek

The following suggestions will prove helpful in preserving the finish of your piano:

Do not allow the hot summer sunlight to fall directly on the instrument for any long period; the sunlight that will cause our skin to sunburn will produce the same effect on the finish of the piano.

Too dry a temperature is also bad for wood and varnish. It will cause shrinkage in the finish. Salt air, or air in which there are chemical fumes, may injure the finish and is also especially injurious to the strings. Damp salt air should not be allowed to gather on the surface.

The dull film or blue scum, which appears on varnish on the surface of the instrument during damp weather, is one of the worst evils to which the finish is subjected. This blue scum is sometimes called "bloom." The better the varnish the more susceptible it seems to this bloom. This film should be wiped off with soft cheese cloth slightly dampened with a few drops of alcohol, then dry at once with a dry cheese cloth. If this is done at regular intervals the tendency to bloom will gradually grow less.

Remove dust with cheese cloth at least once a week. The keys should be dusted and cleaned with a damp cloth when soiled, and if the piano is closed and not in use the keyboard should be exposed to the light every week. If this is done the keys will not turn yellow so quickly.

Do not wash the piano with soapy water; alkalis are very destructive to varnish and a few washings may make no noticeable difference in the finish, but it will do damage, and in time kill the lustre and injure the coating.

Do not use polish or renovators on your instrument. When the instrument becomes dull and needs a polishing wash it off with plain water and a cheese cloth, taking off all the dust, grease and dirt; do not have the cloth too wet; use long strokes all in the same direction and wash the cloth out many times in clean water. Then go over the surface with a cheese cloth dampened with "lemon oil"—this can be bought in any hardware store. Use this lemon oil sparingly, then go over the instrument with a cheese cloth dampened with denatured alcohol while it is still damp with the lemon oil, thus taking off all the excess lemon oil. This lemon oil is used in the factories by most all makers to give a piano a fine finish.

The base of many so-called piano polishes, but it is better to use it in its pure form.

The makers of fine instruments take great care with the finish of them, and the above method will keep them looking as fine as when they left the makers.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.
Only your initials or a chosen nom de plume will be printed.
Make your questions short and to the point.
Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered

Q.—What is the correct classification of music, that is to say, as to the different styles or divisions? For instance, we speak of sacred music and of classical music; what are the other styles, and what do they comprise?—G. A. S., Providence, R. I.

A.—The broad divisions of music are known as: Sacred, Secular, Classical, Romantic, Modern, Dance Music. There are also divisions of music, plainly defined, known by their nationality: Italian, German, Russian, French, etc. These divisions comprise in turn:—Sacred: Chant, Psalm, Hymn, Choral, Anthem, Motet, Mass, Oratorio, Secular: Folk-Song, Song, Ballad, Romance, Aria, Glee, Madrigal, Cantata, Opera. All Aria, Glee, Madrigal, Cantata, Opera. All the foregoing may be considered as vocal and as vocal and instrumental music combined. Then we have in instrumental music:—Classical: Suite, Sonata, Sonatina, Overture, Fantasia, Symphony, Concerto, with movements of Rondo, Scherzo, etc. Romantic: the majority of the works of Weber, Schubert, Spohr, Mendelssohn, Chopin, Berlioz, Liszt, Wagner, etc. The most distinctly Modern are the French and Russian schools. Of the old Dances are all those found in the Suites, such as the Minuet, Gavotte, Chaconne, Passacaglia, etc., while the new Dances comprise the Polka, Mazurka, Schottische, Waltz, Galop, Polonaise, Quadrille, etc.

Q.—Is it possible for me to determine whether a key is major or minor by its dominant chord? Please state the reasons.—E. D., Quincy, Mass.

A.—It is not possible to do so, because the dominant of the major and of the minor are *the same*. In the original form of the B minor scale, as we find it in old church music, the dominant triad was composed of F♯, A, C♯, and not of F, A, C, because the seventh degree of the minor scale was a major seventh (from C to B) and not a minor seventh (from C to A). When, however, the seventh was made a major seventh, as in the melodic and harmonic forms, the dominant triad became major: E—G♯—B, which is the dominant triad both of A major and A minor—and similarly for all the keys. The old church mode, however, gives us E—G natural—B, in the minor.

Q.—What is a cadence? How many are there? Is it the same as a cadenza?—Miss Ina A. M., Cincinnati, O.

A.—Cadence (Latin, cadere, to fall) is the name given to the last two chords of a musical sentence. 1. Perfect authentic cadence, when the chord on the dominant precedes to tonic harmony with the tonic in the soprano. 2. Imperfect authentic cadence, when the chord on the dominant precedes to tonic harmony with the third or fifth on the soprano. 3. Perfect plagal cadence (not used in church music) when the chord on the subdominant proceeds to the tonic harmony with the tonic in the soprano. 4. Imperfect plagal cadence, when the chord on the subdominant proceeds to the tonic harmony with the third or fifth in the soprano. 5. Half cadence, when the last chord of the musical sentence is a chord on the dominant, preceded by a tonic chord. 6. Deceptive cadence, when the dominant chord proceeds to some other chord than that of the tonic, usually to the triad of the sub-dominant. Thus, there are six cadences.—A cadenza is a brilliant passage for voice or for solo instrument, generally introduced before the end of a composition or of one of its movements and frequently improvised.

Q.—What is antiphonal singing? Is it a modern invention? ORGANIST. Denver, Colo.

A.—Antiphonal (Greek, anti, opposite, and phone, sound) singing is that practised in churches and cathedrals by two choirs, or two parts of a choir, singing verses or halves of verses alternately, one choir completing the enunciation of the other. The custom is very ancient, dating back at least to the exodus of the Israelites from Egypt. (See B. C. 1491 (see Exodus, chap. 15). Ex. Amine the Psalms of David and it will be seen that, in most instances, each verse contains an idea expressed in two ways and, undoubtedly intended to be interpreted antiphonally, by two choirs—one echoing the sentiment of the other (examine particularly Psalms 51 and 47). Frequently one choir is composed of women or boys and the other of men, and so forth.

Q. I am very weak in playing music at sight. Could you tell me the best way to improve it?—JANE M., Syracuse, N. Y.

A. 1. Study Harmony, so that you may know the different chords and their inversions directly you see them, no matter what their key may be. 2. Study the reducing of arpeggios to simple chords, so that you may be able to play at sight in straight chords an entire arpeggio study. 3. Devote as much time as possible *daily* to reading new music—read somewhat slower than the metronome time and read right on, without stopping to correct minor faults.

Q. How can I best learn to modulate quickly from one key to another?—M. R. C., Pittsburg, Pa.

A. Study your scales and their tetrachordal relations (see answer above to Ida A.); study your harmony, particularly the tonic and dominant seventh chords and their inversions. For a very rapid change of key, without violence to the ear, as a rule you may change into a new key by making a note, of the old key (one common to both) very prominent. Thus, a piece ending in the key of E (four sharps), by making the third (G♯) very prominent, may proceed at once enharmonically into the key of A♭ or from the key of E♭ (three flats) to the key of B (five sharps), and so forth.

Q. What is the use of E♯ and B♯, and of C♭ and F♭? Why can we not use the notes F, C, B and E respectively?—L. A. M., Milwaukee, Wis.

A. We cannot use the latter because we would be "spelling" incorrectly. A scale must have consecutive letters for its notes; we cannot skip over any. The scale of C is C-D-E-F-G-A-B-C; the scale of C♯ is C♯ D♯ E♯ F♯ G♯ A♯ B♯ C♯ (seven sharps); the scale of C♭ is C♭ D♭ E♭ F♭ G♭ A♭ B♭ C♭ (seven flats). Again: a major triad (do, mi, sol) consists of a note with its major third and a major fifth. A major triad on C♯, is E♯ (E, D, E—1, 2, 3, a third) and G♯; and a minor triad on A♭ is C♭, Eb, G♭ (from C♭ to E♭ would be a fourth and from A♭ to B a second, and there is neither a fourth nor a second in a triad).

Q. What is the difference between a concertina and a concertino? Is it the same thing in two different languages?—E. N. T., New Jersey.

A. It is not. Concertino is an Italian word, meaning a small concert; concertina is derived from the word concertino and is used to designate a portable instrument of the accordion type.

Q. What is understood by a Harn onic Series?—A. M., Boston, Mass.

A. A Harmonic Series, frequently called a Chord of Nature, is a fundamental note and its overtones. It consists of the fundamental, which, being sounded, gives in regular ascending order an octave, a fifth, a second octave, a major third, a second fifth, a minor seventh, a third octave, then three a minor seventh, a third octave, then three major seconds, etc. These overtones may be plainly distinguished at a grand piano as far as the minor seventh. Put down the sustaining pedal (the one on the right), then strike a short, quick blow on the C below the bass staff; listen intently and all the intervals named up to and including the B♭ will be clearly heard.

Q. Who invented the system of indicating the different time values by the shapes of the notes? Where did we get the forms of 2, 3, 4 and about when?—S. S. Penacook, N. H.

A. 1. Franco of Cologne. 2. The ♩ was originally shaped like the sign of crucifixion (St. Andrew's cross); it dates back to the beginning of the XIII century. The 𝅗𝅥 and 𝅝 are modern notes dating from the X century. The flat (♭) took its form from the German h, that better standing for h flat, while the ♮ is a variant of the German h, which stands for ♮ natural.

Q. I live a long way from any big city and find it very difficult to get the services of a good teacher. I have, however, a very correct and sensitive ear and I possess the necessary implements for tuning, but do not quite know in what order to go about it. Will you advise me?—A. M. Wyoming.

A. Begin on middle C, or on the A above it, according to the pitch of your tuning-fork), and proceed alternately by 5ths, 8ves and 4ths, up and down. The usual way however is to tune your C to your C diapason (C above middle C), C to your G above, the same middle C, tune its lower 8ve, then tune the fifth from middle C to F, B♭ up, B♭ down, then 4th; G up, D down, A up, E down, B up, F♯ down, C♯ up, G♯ down; then Continue in the same way for the second octave up, and for the first octave down, octave up, and for the first octave down, checking your octaves as you go. Roughly put, this is the general procedure; it would be advisable, however, to obtain a book on piano tuning, of which there are several good ones to be had.

The Violinist's Etude

Edited by ROBERT BRAINE

The Springing Bow on the Violin

By Joseph Kelley, Mus. Bac. Oxon.

THE springing bow is variously denominated: Spiccato, Staccato Saltato, Springenden Bogen, Sautille, Springing Bow, Saute and Jumping Bow. The sign which calls for the stroke is also variously printed, sometimes being a dot, and sometimes the usual staccato points. In some editions it is difficult for an inexperienced player to tell what is wanted. There is a slight distinction in the terms just mentioned, one of them, namely Staccato, being incorrectly used to indicate the springing bow. But the underlying principles of the strokes indicated by these terms are practically the same. Possibly some light may be thrown on these points, while showing how the pupil may best be taught, to play with his bow springing entirely from the string, or keeping so close to it, that the springing movement becomes a vibration. The importance of the stroke and the difficulty which most pupils have in acquiring it, make the subject one of particular interest to violinist whose profession is teaching.

A Great Training School

The professional violinist usually develops much of his skill, especially in bowing, in the orchestra, which is a great and almost indispensable training school for violin players. There, one is forced into a facility which under other circumstances is hard to obtain. It is while acquiring their first orchestra experience, that most violinists master the spring bowing, probably without knowing just how or when to do it. But what can we do with a pupil, who has no chance for orchestra experience? Unfortunately most students in this country are so situated. The instruction books have but bare and meager explanations, and most teachers merely perform a passage, and tell the pupil to do likewise, directing him to play with a loose wrist, the one thing which the pupil cannot do when he first flounders around in a helpless manner, trying to make his bow jump evenly or indeed, jump at all.

Violin technic is varied, and some forms of it are not easy to teach. The mastery of the instrument imposes difficulties differing with each individual according to his natural aptitude, temperament, physical characteristics, etc. It is especially hard to teach the up and down staccato and the springing bow. With the staccato we have no concern just now. It may be possible at some future time, to reduce it to teaching terms, but at present it is generally conceded, that if you have it, you have it; and if not, you cannot acquire it. The springing bow although almost as difficult, may be mastered by every pupil, if he makes use of the proper means. There are three things to learn; first, to make the bow jump up and down upon the string continuously; second, to make it jump evenly and regularly; third, to make the fingers of the left hand strike the string at the same moment in which the bow descends upon it.

Practical Suggestions

First let the bow quietly rest upon the string at about the middle of the stick. The exact point on the bow at which the springing stroke is most easily played depends upon certain conditions of tempo and expression, and differs slightly with almost every bow and individual. It is even affected by the amount of rosin rubbed into the hair. At first the teacher should try the bow used by the pupil and determine that point for him. Now let him raise the bow to a vertical position, by turning the right hand until the palm nearly faces the left elbow, using a slight pressure of the little finger upon the stick to raise the bow from the strings. It should be held quite loosely in this position, so that it seems to be balanced on end. Now let the bow fall heavily forward, still very loose in the grasp so that it is free to fall of its own weight. It strikes the string and rebounds if held loosely, almost to its original perpendicular position. Care must be taken that the bow be screwed up to that point at which it will give the most efficient service. Repeat the movement, this time exerting the pressure upon the little finger just when the force of the rebound is spent, but in time to make the rise of the bow to the vertical position continuous. Always relax the pressure of the little finger as soon as the bow is clear up and balanced ready to fall forward again. This movement should be practiced until the pupil can beat the string at regular intervals with a continuous movement of the bow. It will be seen that the fourth finger plays an important role. It should be the delicately controlling factor in the movement. It must, however, be used very delicately, for the bow should spring of its own elasticity, and to do this, it must be rather loosely and freely held in the fingers. This exercise is not for the purpose of producing any tone from the violin, but simply to develop an instinct for controlling the bow while performing. When this movement has been practiced until the pupil succeeds in making the bow fall regularly upon the same place on the string, let him add alternately a slight down and up stroke to the falling bow just as it strikes the string. This stroke should be made with a movement of the hand from the wrist and should be very short, say of sufficient length to move the bow a quarter of an inch on the string. Pupils generally use too much bow when practicing the spring bowing. The tempo at which one plays largely determines whether the bow jumps far from the string or remains close to it, so also to a certain extent does the tempo control the length of bow used, but as a rule one succeeds best, by using the shortest possible stroke that will produce a clear tone from the instrument.

In combining this striking movement with the jump, the pupil will probably want to use his whole arm somewhat. This must be carefully loosed after. If the pupil's forearm firmly and let him bow, no fault is to be found, but if the whole arm moves from the shoulder with rigid wrist and elbow joint, then grasp the pupil's forearm firmly and let him try to make the stroke wholly with his hand. It is this rigid whole arm movement which spoils the springing stroke with most pupils. The only way they can see to make the bow jump is to thrash at the strings with the whole arm, every joint rigid, and the bow tightly grasped for fear of dropping it. If the first steps in learning the stroke are taken as above directed, the whole arm movement will seldom suggest itself to the pupil unless he has been trying the thing without instruction. If the whole arm habit has been acquired, it is very difficult to break up.

Don't Let the Bow Jump Too High

When the pupil can jump the bow from the strings to a perpendicular position, he will find it an easy task to lessen gradually the height to which the bow springs. If the tempo increases in rapidity, he will shorten the rise from the strings, and the fourth finger will be looser on the stick. If the tempo is slow, he must make the bow jump higher, and the fourth finger comes more into play again. The skillful player rarely allows his bow to jump more than an inch from the string, but before the pupil can control his bow within such short limits, he must first exaggerate the jump, and as facility develops, gradually diminish the same to the minimum distance required for practical playing.

Not only does the tempo of a passage determine the distance which the bow rises from the string, and the length of the stroke, it also determines the place upon the bow with which it will be best to strike the string. This point differs with the weight, shape, elasticity, and tautness of the bow, as well as the skill and strength of the player. The slow tempo will force the bow up nearer to the nut, as will also the forte mark. Probably no other one thing so puzzles the pupil, after some facility has been gained, as this thing of suiting the passage with its tempo and expression marks with the proper place on the bow, for easiest and handiest performance. He will be balked and not know that is because he failed to choose the right point on the bow for playing. A half inch more or less will make the difference between success and failure. This like many other things cannot be shown by the teacher. The pupil must experiment and find out for himself where to play. The teacher's help will end with telling him why he has not succeeded.

Fingers and Bow Together

The last difficulty, namely, that of making fingers and bow together, is one which everybody notices when trying to do two things at the same time. No aid is at hand except that which we gain from repeated trials. One's natural instinct for coordination will, after much effort, fuse the movements until they go together as if always so intended. It is almost unnecessary to say, that slow practice is at first imperative. The catching point will be always where the bow changes from one string to another. This change interrupts to some extent the jump of the bow and makes special effort necessary to keep it going. A little more vigorous chopping of the bow on the strings, taking care that the relative position of the wrist and elbow joints always remain the same as the whole arm rises or falls, according to the string played upon, usually suffices to keep the bow springing.

In conclusion, the absolute necessity of hard, patient practice should once more be considered. Many pupils do not appreciate and possibly do not know how assiduously the master violinists of all times have applied themselves to their instruments. Nothing is gained but by hard work. Genius alone will not bring results. Capacities both of mind and muscle differ, and greatly, too, but it is certainly true, that the most gifted executants that have ever lived, have one and all of them, to practice long and patiently, pursuing their ever elusive ideals for years upon years.

The "Backward Extension" of the Cellist's First Finger

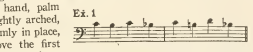
By G. F. Schwartz

PERHAPS the most serious difficulty that the Cello student has to deal with in the earlier stages of his study is the proper position and control of the first finger of the left hand. The first finger, especially in the flat keys, seems to offer an almost insurmountable difficulty for some students. If the fingers be rounded inwards (as would be the case in holding a tennis ball for example) the first finger will be observed to curve inward toward the center of the hand; it is this natural tendency—the inward turn of the finger—which must be overcome before the student will be able to stop satisfactorily the flatted first-finger notes (B♭ E♭ A♭ and D♭).

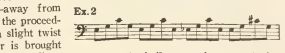
For those students who find the "backward extension" of the first finger difficult to acquire, the following suggestions are offered: (1) Place the left hand, palm down and with the fingers slightly arched, upon a table. Keep the hand firmly in place, but with the right hand move the first finger (left hand) inward—away from the middle finger. (2) Repeat the proceeding, but give the first finger a slight twist so that the nail of the finger is brought around toward the middle finger. These exercises will tend to loosen up the joints of the first finger; but, of course, the muscles will acquire strength by independent exercise only. The student should therefore continue in this manner: Place the thumb and fingers on the neck and fingerboard of the cello, the thumb being opposite the space between the first and second fingers—the fingers taking the positions, on the A string, of B, C and D, now move the first finger backward as far as possible toward the nut, being careful not to permit the other parts of the hand to move, in particular seeing to it that the middle finger maintains a position at right angles to the string; bring the first finger back again to its former position (a semitone from the second finger). This exercise, which may be taken to advantage at first in the fourth position, should of course be frequently repeated till the movement is brought well under control; the advantage of course in using the fourth position at first is that the stretch (backward extension of the first finger) is shorter and the thumb is more easily held in place. Care should be taken that the end of the finger be placed as flat as possible upon the string, not edgewise as the tendency will be.

Thus far the exercises are to be taken without the bow. When the finger can be placed and controlled with a reasonable degree of assurance a few simple exercises may be employed to test the intonation. The following are suggested as useful for this purpose.

Ex. 1



Ex. 2



These, and similar exercises, employing the first finger in its natural and flat position successively will be found very helpful if the first finger is watched carefully and the other fingers be allowed little or no lateral movement. If the finger is very difficult to control, the exercises may at first be taken with the thumb hanging free instead of taking its normal position on the neck of the instrument; it is not advisable however, to continue this practice any longer or any more frequently than necessary.

Finally, watch carefully, if an opportunity is afforded, the management of the finger by a competent cellist at close range and strive to get the results of persistant and intelligent imitation.

A Five-Stringed 'Cello

By Mrs. E. F. Patridge

VLADIMIR KARAPETOFF, professor of electrical engineering at Cornell University, has perfected a five-string 'cello, the added string being tuned to E, which is one-fifth above the regular 'cello. Professor Karapetoff points out that the added string does away with much playing on higher positions, especially with thumb bridging. It will enable many violo parts in chamber music to be played on a second 'cello, while theoretically the range is extended by only a fifth, in reality it is extended by over an octave, because one can play much easier on higher positions on a thinner string, the ratio of the diameter to the length being much more favorable.

It may be of interest to mention that one of Bach's suites or sonatas for unaccompanied 'cello (the last one of the six) was written for a five-stringed instrument. It is a beautiful composition, which loses a great deal when performed on four strings. This sonata can now be played in all its original sonority and dignity on a five-stringed 'cello. Bach had invented a five-stringed instrument which he named *viola pomposa*. This had the same open strings as Professor Karapetoff's instrument, but was much smaller and was played while holding it against the shoulder like the ordinary violin. It did not prove to be a success, and Professor Karapetoff attributes the limitation to have been in the material of the string used, which was gut. It may be said that the addition of the fifth string on the 'cello has been made possible because of the development of modern steel wire of high tensile strength.

The fifth string makes it possible to play many violin pieces of moderate difficulty on the 'cello, an octave lower, using nearly the same positions, thus opening to the 'cellist a vast additional store of high grade music. It also greatly extends the usefulness of the 'cello in the symphony orchestra and in grand opera.

How I Teach My Pupils to Tune the Violin

By Iva Dingwall

IT is my privilege to teach several classes in violin in the public schools of our city.

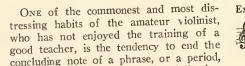
This is one of the first questions I am asked upon organizing a new class, "How shall I tune my violin, we have no piano at home?"

I give them these simple directions, and they prove wonderfully helpful. Almost without exception the public school child is able to sing the scale by syllable. He will give the pitch of "do" in the key of C quite accurately. I tell them to sing up to "la" which is the pitch for the A string explaining that we always tune to the A. Then call A "do" and sing up to "sol", a fifth above, which is the pitch for the E. Then call A "sol" and sing down to "do" for the pitch of the D and lastly call D "sol" and sing down to "do" for the G. Thus making it clear how the violin is tuned in fifths.

A Distressing Habit

ONE of the commonest and most distressing habits of the amateur violinist, who has not enjoyed the training of a good teacher, is the tendency to end the concluding note of a phrase, or a period, with a violent accent, in the following manner:

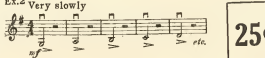
Ex. 1



It it true that this ending with a heavy accent, or explosive, is often indicated by the composer, and where this is the case, the effect is, of course, legitimate. The trouble is, however, that so many ill-trained violin students get into the habit of ending everything in that way. The way they accomplish this is by increasing the speed of the bow and the pressure as they end the last note, the effect being that of an explosive accent or *sforzato*.

The teacher should do everything in his power to correct this fault, as this tendency to "end everything up with a bang" is inartistic in the highest degree, where the composer did not intend this effect to be introduced. Where the student is self-taught, he should try to overcome the habit himself. The best way of correcting this fault is to practice exercises where the concluding notes are played with a *decrescendo* instead of a *crescendo* as in the following:

Ex. 2 Very slowly



The scale of G, or any other scale will answer for the purpose. As indicated in the above exercise, each note is to be begun with a down bow, and the tone is to be gradually decreased to the end of each bow. Care must be taken not to increase the pressure on the stick of the bow, and above all, not to draw the bow suddenly faster at the end, for this would make an increase in the tone, the opposite effect to what is intended. Of course many passages are intended to end with crescendos, accents, and strong *sforzato*, but in such cases such an effect is specifically marked. The point I wish to convey is that the violinist must seek to overcome the habit, if he has the misfortune of being afflicted with it, of playing *all* concluding notes with a violent accent.

Ethics in Teaching

It is the misfortune of the violin teacher who has worked long and faithfully in training a talented pupil, that if the pupil, for any reason, goes to a new teacher, the latter immediately becomes heir to all the good work his predecessor has done.

The editor is in receipt of a long and heart-broken letter from a violin teacher

Have You Faith In Yourself?

Are you satisfied with your outlook in the profession—don't you feel that you could establish yourself in a position of greater responsibility and incidentally enjoy a better financial future if you had a good, practical musical education instead of merely knowing how to play one instrument?

If for instance you understood Harmony, Counterpoint, Composition, Orchestration—if you could play some other instrument like Piano, Cornet, Violin, Organ, etc. Have you sufficient faith in yourself to try to improve musically and at the same time financially as well? Will you take advantage of our free offer for six lessons which we offer to readers of the Etude absolutely free of charge in the hope that they may be the means of starting you upon a career which will pay dividends in increased cash earnings, earnings which you couldn't possibly obtain under your present condition?

We are purely selfish in offering them to you gratis—We have started thousands of others the same way—many wrote out of curiosity—became intensely interested when they saw how practical and how extremely valuable they were—and before they knew it they were proficient on another instrument or had a fine, practical knowledge of Harmony and—they were MAKING MORE MONEY IN THEIR PROFESSION.

They had faith in themselves—they wanted to do better things—bigger things—more profitable things—and they did. Have you the faith to do better things—bigger things—more profitable things in music—if so sign the coupon to-day. It costs you nothing and you will benefit much.

Don't wait for this advertisement to appear again. Procrastination is the thief of opportunity as well as of time, and there is no time like the present to get busy and make money. Select the course you want and sign coupon NOW!

Piano Students' Course by William H. Sherwood.

Contains complete, explicit instruction on every phase of piano playing. No stone has been left unturned to make this Course absolutely perfect. The lessons are illustrated with lifelike photographs of Sherwood at the piano.

Normal Piano Course For Teachers By William H. Sherwood

These Normal Lessons for piano teachers contain the fundamental principles of successful teaching—the vital principles—the big things in touch, technique, melody, phrasing, rhythm, tone production, interpretation and expression—a complete set of physical exercises for developing, strengthening and training the muscles of the fingers, hands, wrists, arms and body, fully explained, illustrated and made clear by photographs, diagrams and drawings.

Harmony by Adolph Rosenbecker and Dr. Daniel Protheroe.

This course includes Counterpoint, Composition and Orchestration. A knowledge of Harmony is necessary for every advanced student and teacher. The Rosenbecker-Protheroe Course in Harmony excels in completeness—simplicity—practicability. Ample original work in connection therewith stamps the principles on your mind indelibly.

Reed Organ by Frank W. Van Dusen, well known teacher and organist.

Choral Conducting by Dr. Daniel Protheroe.

Public School Music Kindergarden and Grades for school teachers. **Public School Music** High School and Supervisor's Course } by Mrs. Frances E. Clark.

GOOD FOR SIX FREE LESSONS

UNIVERSITY EXTENSION CONSERVATORY,
Dept. A 148 Siegel-Myers Building, Chicago, Ill

Please send me FREE without the slightest cost or obligation on my part Six (6) Lessons of the course mentioned below. Also quote me your Special Limited Price for Complete Course.

Name.....Age.....

Street No., R. F. D. or P. O. Box.....

Town.....State.....

I am interested in the.....(Course)

Please mention THE ETUDE when addressing our advertisers.

in a western city, in which she complains of the injustice of this. In her letter she says (in part):

"Is this right or just? I had a violin pupil, a young lady whom I taught for six years. Recognizing her talent, I gave her extra time, and did everything I possibly could to develop her talent. I had her come one evening in a week to play violin duets with me, and I also got her a chance to get string quartet practice. Through my recommendation she occasionally got a paid engagement, as soon as she was far enough advanced to take such engagements. I also used my influence in getting notices about her playing in the music columns of the local papers. In short, I *made* her musically, all she is today.

"About a year ago she told me she had decided to give up her lessons with me, as she had decided to take some "finishing" lessons in New York. Shortly after, she left for New York. She stayed in that city exactly twelve weeks, during which she took only ten half-hour lessons from a well known New York violin teacher. She then returned home, and boldly announced herself as the pupil of this New York teacher. She opened a studio, and advertised for pupils, announcing that she was prepared to teach the "method" of the New York teacher. I have heard that she says all kinds of ill-natured things about me, says she had to "start all over" in New York, and that I am an "old fashioned" teacher, and not up to the times. She has visited a number of my violin pupils, to try and get them away from me.

"If she had studied in New York, a year or two, I would not feel so badly about it, but any musician knows that her method or style of playing could not possibly have been changed by ten half hour lessons with a strange teacher.

"Just think of the nerve of this girl in ignoring all my years of faithful work with her, and announcing herself as the pupil of the New York teacher who only gave her five hours of instruction, all told. She even told some people who asked her about me, that I had given her a few lessons from time to time, but that she had to un-learn all I had taught her, as soon as she got to New York. She is seeking to give the impression that she studied in New York for two years.

"If I were incompetent, I would not complain, but I have studied my profession thoroughly under good teachers in this country and Europe, and have produced many excellent pupils in my long years of experience in teaching."

Our correspondent certainly has our sympathy in this somewhat aggravated case of ingratitude. However, her experience is not at all uncommon. Probably every music teacher who reads these pages could give similar experiences. There is nothing to do about it. An artist who completes a picture, signs his name in the corner, and gets the honor for his creation until canvas and paint part company. A violin teacher works for years to fashion a violin student into an artist. The student changes teachers and presto! all the work of the old teacher becomes the property of the new; since there is no way by which the pupil can be branded with the names of his different teachers. This is one of the disadvantages of the music teachers' trade. Every teacher suffers from it. I have personally had pupils, whom I had taught for years, move to other cities, and in a few weeks they would be playing compositions which I had taught them in public recitals given by their new teachers in the city to which they had removed. All the credit of their playing went to the new teacher.

Our correspondent should remember, however, that what a teacher loses in one way in this manner, he gains in another. His pupils find their way occasionally to other teachers, it is true, but he gets pupils from other teachers, and benefits by the work which his predecessor has done. So it is a case of give and take.

Our correspondent has no doubt gotten pupils who had studied with other teachers and they have played at her recitals, she getting the credit for their work, if it is good. She no doubt benefits also, by the good work of her unpromoted pupil, while the latter was taking lessons. The best she can do under the circumstances is to tell her friends the true circumstances in the matter, and the musical public, or a good portion of it, will gradually get to understand, since the city where she teaches is not large. If she does really good work she has little occasion to become alarmed lest she should lose many pupils, as people who get to know the true circumstances will have common sense enough to know that the five hours of instruction under the New York teacher, could weigh little against the six years instruction of the first teacher.

Pupils who change teachers are inclined to be ungrateful, especially when the new teacher is of high rank in the musical work world. They mention the name of the famous teacher with whom they are studying, ignoring completely the years of faithful foundation work done by their first teachers. The ethical thing for pupils to do would be to give credit to all the teachers with whom they have studied, and not simply to give credit to the most famous. Many pupils are conscientious enough to do this. Maud Powell, the famous violinister, in telling of her student days, made a point of mentioning each teacher with whom she had studied, and although she had studied with several of the most famous teachers of Europe, she gave the greatest credit of all to William Lewis, of Chicago, her first teacher.

Violin Questions Answered by Mr. Braine.

R. E. T.—I do not know where you could obtain a bridge such as you describe, consisting of three pieces of wood glued together, one in the center and one on each side, the idea being to soften the tone of a very harsh, shrill-toned violin. As an expert violin maker has advised you that your violin is not worth remodelling, to improve the tone, your best course would be to buy a good violin with a satisfactory quality of tone. I could not advise you without examining the violin.

L. W.—Whether you have progressed too fast in the violin studies you have completed, during the past six months depends on how much of a foundation you had when you started. The main point is, how thoroughly you have done the work. There is no such thing as progressing too fast, provided the work is correct and of a high quality. The trouble with so many violin students is that they skim through a vast amount of work, without really obtaining any solid foundation. Instead of saving up money to go to Europe to study, you had better spend your money just at present to get the best instruction you can get in this country, for at eighteen, there is no time to be lost. Later on, if you can go to Europe, well and good.

E. J.—It is impossible to judge the quality and value of a violin without examining it. Violins made by the same maker vary very much in quality. The state of preservation of a violin also has much to do with its value. A good Sebastian Klotz violin, one of his best instruments, and in good preservation, is quite valuable. There have been sales of these violins within the last few years from $400 to $1,000.

Leschetizky As I Knew Him, by Ethel Newcomb, D. Appleton and Company, 295 pages. Bound in cloth. Price, $3.50 net. A very readable book resulting from several years of association upon the part of the writer as an assistant of Leschetizky. The pages are filled with entertaining incidents and the wide-awake reader may read between the lines and learn much that is of practical usefulness in pianoforte study. The author has succeeded in making an excellent biographical portrait of the great Polish teacher of virtuosos.

Professional Directory

EASTERN

ALBERT CARL. Violin instruction from rudiments to highest artistic perfection. Advanced pupils prepared for concerts and recitals. Studio, 136 W. 97 St., N. Y. City. Telephone 9383 Riverside.

BEECHWOOD Conservatory Dept. Strong faculty of ten teachers. Jenkintown, Pa., suburb of Phila.

COMBS Broad St. Conservatory of Music Gilbert Raynolds Combs, Director 1331-33 S. Broad St. Philadelphia, Pa.

DUNNING SYSTEM. Improved Music Study for Beginners. Normal Training Classes Carre Louise Dunning, 8 W. 40th, N.Y.

EDDY ADDA O. Normal Teacher. Teacher Training Classes in Dunning System of Improved Music Study. Leschetizky Technic. Catalog free. Bellefontaine, Ohio

FABRI OPERA SCHOOL. Voice training for Church Concert and Opera. 1625 Arch St., Phila. 554 W. 135th St., N.Y. City. Circulars mailed

GILBERT RUSSELL S. Practical instruction for vocal students in Piano and the Harmonic foundation. Studio 113, Carnegie Hall, New York.

HAWTHORNE Piano School Leschetizky Method Potsdam, N. Y.

JACKSON D. F. Teacher of Singing. Choir, Concert, Opera. Terms for interview, 1708 Chestnut St., Philadelphia, Pa. New York Studio, 270 Edgecomb Avenue.
Walter H. Jenkins, Secretary

KRIENS CHRISTIAAN Composer-Violinist Studio: Carnegie Hall Suite 803, New York City

MOULTON Mrs. M. H. Piano Instruction Studio—Kennedy Studios 10 S. 18th St. Philadelphia

NEW YORK School of Music and Arts Wolfe Leroy Stevens, Director 150 Riverside Drive, cor. 87th St.

VIRGIL MRS. A. M. Piano School and Conservatory 120 West 72nd St., New York

WESTERN

AMERICAN CONSERVATORY 70 Instructors Piano, Voice, Organ, Violin, etc. Kimball Hall Chicago

ARNOLD SCHOOL OF MUSIC Katharine M. Arnold, Director 32 Madison Street, Fifth, Chicago

BURROWES COURSE OF MUSIC STUDY Kindergarten and Primary Dept. D. 246 Highland Ave., N. P. Detroit, Mich.

CHICAGO Musical College. 56th yr. Leading School in America. Piano, Vocal, Violin, Organ Theory, F.R.M. 8208 Mich. Ave., Chicago

CINCINNATI Conservatory of Music FOUNDED 1867. Highland Ave., and Oak St. Cincinnati, Ohio

COLUMBIA SCHOOL OF MUSIC Clara Osborne Reed, Director 509 S. Wabash Ave., Chicago

DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Teachers 1013 Woodward Ave., Detroit Mich.

DETROIT INSTITUTE OF MUSICAL ART H. B. Manville, Business Manager 1117-19 Woodward Ave. Detroit, Mich.

KNOX Conservatory of Music Galesburg, Illinois Catalog free Wm. F. Hentley, Director

SAUNDERS ROBERT. America's Master Violinist. The Gordon Method. 1536 Kimball Hall, Chicago.

TOMLINSON ANNA M. NORMAL TEACHER Send $1.00 Pupil of Leschetizky for normal lessons Head Dorothy Send for prospectus. Miss Grou, "ETUDE" 300 Fine Arts Bldg., CHICAGO

WESTERN INSTITUTE OF MUSIC AND DRAMATIC ART. Robert Wall, Director 1073 Ogden St., Denver, Colorado

SOUTHERN

BRYANT SOUTHERN CONSERVATORY OF MUSIC Gilmore Ward Bryant, Dir. Est'd 1883 All Degrees Conferred Durham, N. C.

CONVERSE COLLEGE School of Music. W. C. Matfarth, Dean Spartanburg, S. C.

FAYETTEVILLE CONSERVATORY OF MUSIC. Fayetteville N. C. Emon Morris Director Send for prospectus. Mention "ETUDE"

Please mention THE ETUDE when addressing our advertisers

How to Arrange for a Small Orchestra

By Edwin Hall Pierce

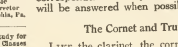
Part VII

Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude" has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible.

The Cornet and Trumpet

Like the clarinet, the cornet is a transposing instrument, and stands in "B flat" and "A," but instead of the player needing two instruments, he effects the change simply with a shank (piece of tubing), a special valve, or a slide. The same remarks that apply to transposition for the clarinet hold good for the cornet. Its compass is as follows:

Ex. 1



The notes below middle C♯ are less pleasing in tone. Those above upper G are difficult for some players.

The modern trumpet is exactly like the cornet in compass and technic, differing only in its narrower and straighter bore and the shape of its mouthpiece. The cornet has the more mellow and liquid tone, the trumpet the more brilliant and martial, though it may be used equally well for soft effects. The cornet, muted by hanging a hat over the bell, has a tone somewhat like the French horn. The trumpet, muted with a pear-shaped mute made for the purpose, has a tone approximating the oboe—an instrument seldom found in very small orchestras.

The chief uses of the cornet are as follows:

1. To play solo melodies of a somewhat vocal character, as in arrangements of songs.

2. To double the first violin at the octave below. (The effect of the cornet doubling the violin *at the unison*, though sometimes used by arrangers who are not too fastidious, is vulgar and disagreeable.)

3. To play passages having the character of bugle calls, as often in the first measures of marches. (The trumpet is specially fine for this.)

4. To play sustained notes in chords, to enrich the harmony. This is more properly a function of the French horns, but in small orchestras two cornets, cornet and clarinet, or the three instruments, cornet, clarinet and trombone, furnish a passable substitute.

5. To double the part of the trombone (an octave above), or even that of the double-bass, where the latter has a short solo passage which otherwise may not sound out distinctly enough. This use is practically confined to very small combinations, as in such passages the violoncello should double the bass, and will give the necessary distinctness, especially if the trombone is added.

6. To play various rhythmic figures of repeated notes, especially those known as "trumpeting."

7. To play in duet with the clarinet or the trombone. Two cornets also make an effective duet. Duet effects with the flute or with stringed instruments, though possible, are usually less effective, unless the rhythm is strongly contrasted in some way.

8. The two cornets (in some rare cases) play an after-beat accompaniment, resembling the second violin and viola. This is imitated from a French horn effect of large orchestras.

9. The cornet may bring in effective bits of counter-melody.

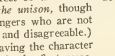
Without giving any further minute directions, we now encourage the student to attempt a cornet part (or better still, a part for two cornets, written on one staff) for the *Serenata*. It will be for "Cornets in A," and will stand in the key of F. Do not hesitate to use rests in places where there seems nothing really suitable for cornets to do. They will be busiest in the loud places. In marches, or the noisier sort of dance music, the cornets are used almost continuously, but not in delicate graceful pieces.

The Trombone

This instrument is used in large orchestras chiefly for passages of a grand or solemn character, but in small combinations the player, is expected to be far more versatile, and to so control his tone as to be able to blend in the most soft and graceful music without offensive prominence. Very often in the absence of the violoncello, the trombone is expected to render solo parts which properly belong to that instrument. The slide trombone (there is another and inferior variety known as the valve trombone) is the only wind instrument which can, on occasion, slide *portamento* from one note to another like a violin. This noble property has been debased by using it in a comedy way in "jazz" music, but is nevertheless capable of high artistic value.

The safe compass of the trombone may be stated as follows:

Ex. 2



Good players can run a few notes higher, however.

The chief uses of the trombone are as follows:

1. To render melodies full of pathos and dignity, such as might be sung by a rich baritone voice.

2. To reinforce the bass, where the latter has strong solo passages.

3. To reinforce the bass where cornets and other wind instruments are sounding above it. (Otherwise it would bring it out too prominently.)

4. To double a cornet melody in the octave below.

5. To form the bass of sustained chords with the cornets, or with the cornet and clarinet.

6. To sustain tones in the tenor register to enrich the harmony.

7. In some cases, to play passages of a trumpet or bugle-call character.

8. To render bits of counter-melody.

9. In duet with the cornet, or (if there is contrast in rhythm) with one of the higher instruments.

The student may now arrange a trombone part for the *Serenata*. Rests will be much in evidence, but from the nineteenth to the twenty-eighth measure, the trombone may be used with good effect. Just how it should be used, it will be best not to tell you, for you must learn to stand on your own feet, musically and intellectually. Whether to use the trombone at all in the last sixteen measures depends on how heavy you make the rest of the instrumentation at that portion. If you are using the cornets there, I would say, yes —otherwise, no.

(To be continued)

Special Notices and ANNOUNCEMENTS

WANTED and FOR SALE
Rate 10c per word

FOR SALE—Slightly used Phonograph. Reasonable. 437 So. 44th St., Phila., Pa. Telephone Woodland 8556.

FOR SALE—The words, airs, and authorship of a hundred songs. Price $20,000 (Twenty Thousand). Address "Fenhurton," care of The Etude.

WANTED—Vocal lessons in exchange for small services. Write E. A., care of Etude.

PIANO TEACHER desires position as an organist, accompanist, or piano teacher. Address Miss R. M., care of The Etude.

WANTED—Young lady desires position as assistant teacher in a school where she can complete her studies as Supervisor of Music. Can teach Piano, Harmony and Keyboard Harmony. Address R. I. H., care of The Etude.

FOR SALE—Old Master Violin; Nicholas, 1809; beautiful clear tone, perfect condition; rich, dignified appearance. Price, $125.00. Includes case, bow, folio classic music. Shipped on approval. Hurst Paul, Dalroy Apt., 77 W. 35th St., New York City.

ANNOUNCEMENTS
Rate 20c per word

COMPOSITIONS CORRECTED, perfected and arranger for publication. Vocal or violin solos harmonized and arranged with modern piano accompaniment. Band and orchestra arranging, any size up to modern Symphony Orchestra. To Send manuscripts. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

HARMONY, COUNTERPOINT, ORCHESTRATION lessons by mail. Individual attention—no "form letters." Edwin H. Rierse, 2 Wheeler St., Auburn, New York.

PRINT YOUR COMPOSITIONS by means of a U. S. Duplicator. Send for particulars A. D., care of The Etude.

MUSIC COMPOSED. Send words. Manuscripts corrected. Harmony, correspondence lessons. Dr. Wooler, Buffalo, N. Y.

ARRANGING AND CORRECTION of MSS. a specialty. A. W. Borst, 3600 Hamilton St., Philadelphia, Pa.

MANDOLIN INSTRUCTION—Personally at pupil's home. 75 cents a lesson. Write Miss Virginia Morrell, care of Mrs. John Myers, 5322 Newhall St., Phila., Pa.

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers — January, 1922

	Special Offer Prices
Carnaval Mignon—Schutt	$0.40
Casse Noisette (Nutcracker) Suite—Tschaikowsky	.40
Child's First Book of Melodies—Honska	.30
Child's Play—Tompkins	.30
Class Method for the Violin—Oscar J. Lehrer	.50
Evangelistic Piano Playing—Schuler	.50
From the Yellowstone—Dramatic Sketch—Lieurance	.60
"Green Timber" Songs—Lieurance	.50
In All Keys—Greenwald	.40
Kindergarten Book—Bilbro	.50
Modern Violin School—Lindberg	.40
Mother Goose Fantasy—Nevin	.50
Original Four Hand Pieces	.60
Preparatory School to Bach—Liftl	.35
Preparatory School to the Sonatina—Lirtl	.40
School of the Pianoforte, Vol. III—Theodore Presser	.25
Secrets of the Success of Great Musicians—Pirani	.75
Secular Duets	.60
Short Melodious Exercises in Touch and Tone—Corbett	.35
Technical Exercises for the Violin—H. van den Beemt	.35
Transcriptions for Organ—Stewart	.75
Twelve Well Known Nursery Rhymes—M. Greenwald	.35
Violin Studies—Kreutzer	.40

Easter Music

Although Easter Sunday this year falls as late as April 16th, it is none too early now to make advance plans to observe the day with fitting musical offerings.

There are a number of singable and effective Easter cantatas designed for church choirs of average ability, and there is ample time in which to select and rehearse a work of this kind—an undertaking that gives satisfaction far outweighing the labor involved. We are always glad to submit returnable copies of Easter cantatas, anthems, carols and Sunday School services for examination. We direct special attention to the successful cantatas, "The Wondrous Cross," "Immortality," "The Greatest Love," "Dawn of the Kingdom" and "Victory Divine," and to our large list of selected anthems for Easter. Our Church Music Department is fully equipped to meet the needs of choir soloists and organists. Our publications as well as practically any other standard music, will be cheerfully sent for examination.

New Edition—Piano Study Guide

Frequently, teachers are called upon to select for their pupils a set of studies, covering some special point, such as a particular phase in technic, expression playing, the use of the pedal, left-hand work, etc. A guide containing a list of this material is a convenience in any studio.

We have just issued a new, up-to-the-minute edition of our *Piano Study Guide*, in which will be found a short, concise description of all educational works on piano study published by us. It has always been our aim to issue only the best, the most useful study material and the comprehensive assortment listed in this book is to us a source of much gratification. We would like to see every music teacher have this handy reference book, and will be pleased to send a copy gratis upon request.

Music Supplies by Mail Order

Just as the School Book House is to the Public Schools, we are to the Music Schools, Music Conservatories, Music teachers. Only we are more than that—we not only publish everything that a teacher needs that will make the teachers work easier, that will supply the most acceptable material for every need that arises, but in addition, we sell our own publications direct to the teacher and the school, and we further supply anything published anywhere that is of value to the music teachers, or that there is any probability of being asked for by them.

The above sounds like rather a large mission for ourselves, and perhaps it is, but we aim to do just what we say above, and we do come near to doing it, if the kind words of appreciative customers mean anything.

We publish the most used educational material; some of our text books are known the world over. Our retail prices are always reasonable; our discounts to schools and the profession, the largest obtainable. We include in our service, the attending to every order the day it is received, the sending of music "On Sale" and at terms the most liberal imaginable, a boon to teachers not addressed postal cards are supplied. Our every move is with the interest of the teacher in our minds. All of this, not to mention the matter of price, is the reason for the response that we have had from the music profession throughout the United States and all English-speaking countries. We take this occasion to say that we appreciate the large patronage with which we are favored, and we will make every effort to continue to deserve it.

We will send to anyone interested, catalogs on any subject, special information by private correspondence, with regard to anything relating to music. Full description of our method of dealing, terms, prices, etc., will be sent promptly for the asking.

To the great credit of the parents of America, let us say that notwithstanding chaotic business conditions, unstableness everywhere, music education has not been affected. This is corroborated by the word of the music teachers throughout the country, and by the wonderful business with which this mail order supply house to the music teachers, the music conservatories, the music schools has been favored. Ask for our prices, or better still, send us a trial order.

Musical Calendars for 1922

We have been unfortunate for a few years past in not having a calendar of such an attractive and valuable nature, and yet at a low price, as we would liked to have had it; but this season, we are glad to say, things are different. We have a very attractive, and yet low priced, calendar—one which would be an acceptable gift to a pupil, one that would be very suitable for the music room. We have sold thousands this season, so our desires in the matter have become established facts.

The calendar is 6½x10 inches, brown board background, with a portrait of a musician from a set of ten great masters mounted thereon, silk ribbon to hang it up by. The price, as usual, 10c. each, $1.00 a dozen.

Our Talking Machine Department

The past year, although generally regarded as "off" in most lines, has been a very satisfactory one for us in both phonographs and records. Our immense stock of both Victor and Brunswick records has enabled us to fill our mail orders promptly, and we hope during the coming year to increase our efficiency, by placing on our shelves many Victor records that have been off the list for months, and which are now being made by the Victor Company.

Our proximity to the main source of supply of these peerless records, gives us an advantage in filling orders that should be apparent to all our customers. For the benefit of these friends of THE ETUDE, particularly those who live at a great distance, and who have not the opportunity of hearing records played in our cosy booths, we will send on request a specially prepared list of Standard Red Seals, which we know to be good, and which will not prove disappointing.

All orders by mail to the amount of $3.50, or over, are sent free of postage, and all shipments, large or small, are guaranteed against breakage.

The Victrola Department extends the Season's Greetings to its many patrons throughout the United States.

Violin String Department

A complete and up-to-date department. Violinists all know that good strings are essential for perfect tone production. An ordinary violin strung with good strings will give out a *better tone* than a high class, high priced violin strung with poor strings. Our object is to always carry in stock the best of strings procurable, both domestic and foreign.

The string we supply will give entire satisfaction both as to durability and tone, and while we do not handle the cheaper grades, we procure our strings in large quantities and can therefore offer good strings at a very reasonable price. We know of no string all around good Violin string than our ETUDE string. This has been our most popular seller for several years and it is the best violin string on the market to-day at the price. It is a string that has proved satisfactory to very beginners, as well as to artists with leading organizations such as the Philadelphia Orchestra.

These strings sell for 20 cents each, there being three lengths in the E strings and two lengths in the A and D strings. Strings for other instruments are also carried by us in addition to a large and varied stock of favorite brands of violin strings.

A catalog listing the strings will be cheerfully furnished upon request.

Guide to New Piano Teachers

"Nothing succeeds like success." The demand for the *"Guide to New Teachers on Teaching the Piano"* has been so great, that it has been necessary for us to prepare a new edition. Although this book is presented to our patrons without any obligation of any kind whatsoever, it has in it information which might readily be the basis of a life success.

While it was prepared primarily for teachers just starting in the profession, thousands of teachers, who have been teaching for years, have found it most useful in co-ordinating their work, securing scientific results, and in having constantly at hand a carefully graded list of the very best pieces, exercises, studies, etc.

The booklet answers dozens and dozens of questions about what to do at certain stages of the pupil's progress—How to Begin Teaching, How to Secure Pupils, What Materials to Use, How to Grade Pupils.

We will gladly send one to you with our compliments. Teachers having pupils who expect to teach, may obtain copies of this book to give them.

Just send us your name and address on a postal, and say, "Please send me the *Guide to New Teachers on Teaching the Piano.*"

Heart Songs

Melodies of days gone by, dear to the hearts of American people, and by the American people, contributed to this book, Heart Songs is more than a collection of music. Twenty thousand people sent in their favorite songs to make this compilation.

The volume contains over five hundred pages, four hundred selections. We believe that every song of the past that has been attractive to the people, will be found here, patriotic and war songs, sea songs, lullabys, the operas, concert songs, college songs: all of these, and more, are included in this one volume. The book was made to sell at a high price, but it has been possible for us to obtain a limited number, which we can sell for $1.25 each, and send the work postpaid.

The songs are all presented in medium voice arrangements, so that everyone can sing them. The songs are made so that the whole family can join in, and we can earnestly say that this work of Heart Songs represents the history, the sentiment, of America, and that there is no piano and no home, upon which, and in which, this work will not be a great addition. It is the kind of work that will be missed wherever it is not found. A present for anyone in the home, professionally musical, or otherwise.

Kindergarten Book By Mathilde Bilbro

We have in preparation a work by Miss Mathilde Bilbro on which we have high hopes. This is a book for the very first musical instruction for a child, and we are calling it *The Kindergarten Book*, as it can be taken up during the kindergarten period. The volume will contain about fifty pages, with a valuable introduction. The author has been one of the most successful American writers for children. This work does not profess to set forth any particular system of kindergarten work. It is only a work written by a good musician for the very youngest beginners. It will appeal to the earnest teacher of little children. We predict for this work a long life and a successful career.

Our special advance price will be fifty cents postpaid until the work appears on the market.

"Green Timber" Songs By Thurlow Lieurance

In announcing this forthcoming song cycle, entitled, "Green Timber," we would state that the great valley of the St. Croix, with its wonderful "Green Timber" country and the magic St. Croix River, winding and shining for length drowsily for far reaches, and then breaking now and again into swift white waters, inspired these beautiful songs. The lyrics are by Charles O. Roos. The poet and musician, blending for their artistic impressions, have given songs that carry the heartbeat of the Enchanted Valley of Green Timber. Both of the men are lovers of the great outdoors, and these songs attest their remarkable abilities in portraying the romance of nature's wonders.

There are few singers who are unacquainted with the many beautiful songs by Thurlow Lieurance, yet it is safe to say that a new pleasure awaits them in the songs of this cycle. Words of description cannot do them justice.

The advance of publication cash price, postpaid is 50 cents.

Casse-Noisette Suite ("Nutcracker") for Piano Solo By Tschaikowsky, Op. 71.

This popular orchestral suite, arranged for piano solo, will be added, complete in one volume, to the Presser Collection. There are eight numbers in all, including the beautiful *Waltz of the Flowers*, the piquant *Dance of the Dragonflies*, the strenuous *Danse Russe*, and the graceful *Danse des Mirlitons*. This particular orchestral work lends itself very gratefully to piano transcriptions. Moderately advanced players will have no difficulty in playing it well.

The special introductory price in advance of publication is 40 cents, postpaid.

Secrets of the Success of Great Musicians By Eugenio Di Pirani

We are pleased to announce this new work by the Commendatore Eugenio di Pirani. The recipient of high honors from his native Italian government and from Germany where he taught for many years, Mr. Pirani many years ago elected America as his permanent home, took out naturalization papers and is now an American citizen. His personal acquaintance with famous musicians has been enormous. Many of the Great Musicians, whose methods leading to success he so entertainingly describes in this profitable series of twenty-seven biographical chapters, have been personally known to Mr. di Pirani. The book is ready now to send to press and it will appear during the coming year. In accordance with the policy of the Theodore Presser Company we shall place this book on advance sale at an introductory price. Send us 75 cents now and we will enter your name to receive a copy immediately upon publication.

Technical Exercises for the Violin By H. van den Beemt

This work is a practical compilation of the indispensable daily exercises of the violinist. There are certain passages, scales and arpeggios which should be practiced on the violin until they are executed almost automatically. In order to obtain this proficiency, it is necessary that they be played over many times daily and it is most convenient to have them all under one cover, especially when they are so well arranged and classified, as in this book.

The special introductory price in advance of publication is 35 cents, postpaid.

Transcriptions for the Organ By Humphrey J. Stewart

In this new collection, Dr. Stewart has included many transcriptions which are not to be found in other volumes. In fact, a number of the pieces have never been transcribed for the organ previously. Among these may be mentioned the *Love Song*, by Sjogren, *Nocturne*, by Krzyzanowski, *Festival March*, by Nessler, *Prelude*, by Pachulski, *Romance*, by Henselt, *Gavotte*, by Thome, and others. These pieces have been used by Dr. Stewart with great success in his own recitals. They are not difficult to play, all are exceedingly effective.

The special introductory price in advance of publication is 75 cents, postpaid.

Secular Duets

Our catalogue is particularly rich in attractive vocal duets. The volume that we have already issued of Sacred Duets has been immensely popular, and we predict even greater popularity for the volume of Secular Duets. This work will be published during the present month, so that this will be the last month it will appear on special offer. There are no duets in this volume that will require any great vocalism, but they are all of a medium grade of difficulty, and within the range of the average singer. They all have been tried out, and were successful compositions before they were selected for this particular work.

Our special advance price is but sixty cents, postpaid.

Modern Violin School By Theodore Lindberg

This work is now ready, but the special introductory offer will be continued during the current month. It is a genuine beginner's book, dealing largely with the first position, the easier major scales being treated first. The scale and chord combination is treated thoroughly in each key. A majority of the studies have second violin parts to be played by the teacher, thus dispensing with the need of a piano. Toward the close of the book, after the first position has been treated thoroughly with the various bowings and methods of phrasing, the "shift" is taken up, together with some appropriate exercises.

The special introductory price in advance of publication is 40 cents, postpaid.

Player's Book School of the Pianoforte Vol. III By Theodore Presser

This work will be continued on special offer during the present month. The work needs no laudation, as the two previous volumes speak for themselves, and there has been an enormous demand created for this third volume. We can promise that this third volume will be equally as valuable as the previous ones. The work on it is naturally slow, as it must be done very carefully, but progress is being made, and we hope to have it ready before the winter season is over.

Our special advance price is but twenty-five cents, postpaid. The retail price of the work will be four times this, when it is published.

Preparatory School to Bach By Franz T. Liftl

The study of Bach, especially in the lower grades, is continually on the increase. There are more works of Bach used for instruction now than there ever were. This is attested by the number of works issued by the various publishers, not only in this country, but in Europe. The enormous success of the work on polyphony, *Elementary Lessons in the Art of Polyphonic Piano Playing*, by Mr. Presser, which we have just issued, proves this very fact. In the little work we are announcing, the principal selections are taken from the works of Bach, but there is also a mixture of contrapuntal writers, such as Handel, Corelli, and others. Teachers will not go amiss in ordering at least one of these volumes in advance.

Our special advance price is but thirty-five cents, postpaid.

Preparatory School to the Sonatina By Franz T. Liftl

This work has actually gone to press, and will appear some time during the present month, when it will be taken from the special offer column. After it is issued, it will sell for about double the price at which it is now offered. A special feature of the work, is that it is positively a preparatory work to the sonatina—in other words, a preparatory work to a preparatory work. None of the passages are beyond the ability of a pupil in the second grade of study. The author is one of the staunchest of European educators. Throughout the book he has sprinkled a number of his own original works. We are very glad, indeed, to extend this special offer through the present month.

Our special advance price is but forty cents, postpaid.

Mother Goose Fantasy By Arthur Nevin

At this writing, this book is in the hands of the printer, and will be in the bindery in a few days. This means that it will be on the market some time during the holidays, when all the advance subscribers will receive their copies.

The work is what the name implies, a fantasy. The Dream Maid is the central figure. She has, by chance, picked up a volume of Mother Goose melodies while sitting in an arbor, and while turning over the pages in a listless manner, there flits before her mind the pleasures she enjoyed as a child with these very melodies, and while she sings or declaims in a dreamlike way, young people perform before her the various characters of Mother Goose. There are seven pictures of this kind in the play. It does not require much scenery, and children can be gotten together, both boys and girls, and the work put into shape in two or three weeks. The Dream Maid will have to be quite a good vocalist, if it is intended that she sing the piece, but it can also be declaimed or partly spoken.

The fantasy is by Arthur Nevin, a brother of Ethelbert Nevin, and one of our talented musicians. This is positively the last month in which the work will appear on special offer.

Our special advance price is but fifty cents.

From the Yellowstone Dramatic Sketch By Thurlow Lieurance and Charles and Juanita Roos

The best artists will find this dramatic sketch worthy of their ability, yet it can be very successfully put on by college or high school talent. Music clubs and choral societies desiring a unique musical entertainment, will find it a most attractive undertaking. This musical drama, for mixed quartette and chorus, introduces Thurlow Lieurance's *"Four Songs from The Yellowstone,"* also his *"The Bird and The Babe"* (a lullaby), *"By Weeping Waters"* and *"Where Cedars Rise."* It is possible to produce this material in concert form without staging, but it is extremely effective with a few scenic accessories. A cabin, or part of a cabin, showing in the foreground of the stage, with an Indian camp in the background, form the essential scenery. There are six leading parts, two of which are speaking parts. The composer is easily cared for, and with the very poetical lyrics and the beautiful musical setting, there is every reason for this dramatic sketch "going big" wherever produced.

The advance of publication cash price, postpaid, is 60 cents.

Child's First Book of Melodies By W. E. Honska

In this little work, the purpose has been not only to present a book of melodies that will meet the first needs of the child when beginning the study of the piano, but also to provide material which, if properly presented by the teacher, will arouse a feeling for the rhythmic structure and harmonic foundation of music. The pupil can take up these little melodies just as soon as the hands are introduced to the keyboard. They begin with but a single tone in either hand, and advance progressively, each melody having suitable text. There are also writing exercises to be worked out by the student.

The special introductory price in advance of publication is 30 cents, postpaid.

Child's Play—Ten Little Pieces By George Tompkins

The tendency is growing in elementary teaching pieces, to have words to accompany the melodies. It is not always necessary that these be sung, as the idea of their introduction is to give picturesque quality to the melodies, and thereby aid in their interpretation. In this new set, Mr. Tompkins has used some very clever verses which he has illustrated musically. These melodies have rhythmic force and are exceedingly well harmonized; they are not beyond the second grade in point of difficulty.

The special introductory price in advance of publication is 30 cents, postpaid.

Short Melodious Exercises in Touch and Tone By Ave Corbett

These are short second grade studies, tuneful in character and well harmonized, each devoted to some special point in technic. The studies proceed in logical order, one growing out of the other, beginning with the hand in quiet position, and then working on through two-finger and five-finger work into scales, arpeggios and passages. They are far more interesting to play than the studies found in most second grade books.

The special introductory price in advance of publication is 35 cents, postpaid.

Twelve Well Known Nursery Rhymes By M. Greenwald

This book is very nearly ready, but the special introductory offer will be continued for one month longer. It not only gives new and easily playable arrangements of some of the most familiar nursery rhymes, but it also gives the directions for practicing them as action songs, together with appropriate illustrations. If it is not desired to sing them, the piano parts, which are complete in themselves, may be treated as instrumental numbers.

The special introductory price in advance of publication is 35 cents, postpaid.

Evangelistic Piano Playing By George S. Schuler

This unique work is now nearly ready, but the special introductory offer will be continued during the current month. The playing of a hymn, either on the piano or the organ, has always been more or less of a problem. In the hymn tune, as written, only the four-voice parts are given, but these do not make piano music. To make the hymn tune playable and effective is the object of this book, so that one may accompany acceptably either the choir or congregation. All methods of treating the hymn tune are given, from the simple harmonic arrangement to the more ornate forms, with variations.

The special introductory price in advance of publication is 50 cents, postpaid.

Class Method for the Violin By Oscar J. Lehrer

A book written in a thoroughly practical and common-sense manner by one who has had wide experience in the particular field which it covers. It is becoming more and more necessary in schools, and elsewhere, to teach the violin in classes, and this book provides just the right material. All of the studies and pieces are written in parts of equal difficulty, and these parts are interchangeable, so that by the practice of them the pupil acquires a certain degree of independence right from the start. The material is of an attractive character, and pupils are sure to enjoy it.

The special introductory price in advance of publication is 50 cents, postpaid.

Carnaval Mignon— By Ed. Schutt

In this delightfully characteristic suite for the pianoforte, by one of our greatest contemporary writers, one revels musically with the famous characters of pantomime, Harlequin, Columbine, Pierrot and Punch, all flit across the keyboard. These are some of the best program numbers for an advanced students' recital. The study of this work will add greatly to one's mastery of even technical resources.

The special introductory price in advance of publication is 40 cents, postpaid.

In All Keys—Twenty-Four Study Pieces in the Major and Minor By M. Greenwald

Very few study books, especially in the intermediate grades, contain numbers exemplifying all possible keys, but it is necessary that the student be familiarized with all keys as far as early a stage in the course as possible. In this new book, Mr. Greenwald accomplishes this in a pleasant and profitable manner. The studies are interesting to play and are well contrasted in character, each number having an appropriate title.

The special introductory price in advance of publication is 40 cents, postpaid.

Original Four-Hand Pieces

In the compilation of this new album, the wonderful field of original four-hand music has been drawn upon exclusively. No arrangements or transcriptions have been included. Among the modern composers particularly, pianoforte literature is rich in examples of original four-hand numbers. We have endeavored to incorporate into this new volume as many as possible of the best from the various composers. The book will be suitable for moderately advanced players.

The special introductory price in advance of publication is 60 cents, postpaid.

Violin Studies of R. Kreutzer

We must apologize for the delay in issuing this work. The delay has been owing to the illness of the editor, who is in the hospital at the present time. These forty-two studies require no introduction at this late date. They are possibly the most standard studies for the violin that exist. This edition is being prepared with the greatest care, and this will explain why it has not been issued previously. We hope to announce the appearance of the work at a very early date.

Our special advance price, in the meantime, is but forty cents.

Works Offered Advance of Publication Special Price Withdrawn January 1st

The following works, which have been listed under this column head for a number of months, have now appeared on the market, and all special prices thereon are now withdrawn; the regular price, with the usual professional discount, is now in vogue. This is quite a list: works for children, primary theoretical works, pianoforte methods, several educational piano duet albums are included, a very valuable collection of pipe organ music especially for wedding and funeral use. A very varied, but nevertheless, valuable, lot of new material is represented, and we are rather proud of these publications, and would be very glad to send any, or all of them, on examination to any of our patrons.

Child's Own Book of Great Musicians. *Grieg.* By Thomas Tapper. Price 20c.

Composition for Beginners. By Anna Heuermann Hamilton.

Wedding and Funeral Music for the Organ. By E. A. Kraft. Price, $2.00.

Children's Musical Friend—Melodious Four-Hand Pieces for Beginners. By H. Wohlfahrt, Op. 87. Price, 75c.

Mrs. Curwen's Pianoforte Method (1st step), with Duets for Teacher and Pupil. By John Kinross, Op. 11. Price, 75c.

Twenty-five Melodies for Teacher and Pupil (Four Hands). By Mrs. H. B. Hudson. Price, 75c.

Prince of Peace—A Sacred Cantata. By J. Truman Wolcott. Price, 75c.

Selected Violin Studies in the Fourth, Half and Fifth Positions. By Chas. Levenson. Price, $1.00.

Tiny Tunes for Tiny Tots—Characteristic Pieces for the Pianoforte. By A. Louis Scarmolin. Price, 60c.

Gifts to Our Faithful and Loyal Etude Friends

Thousands of subscriptions are received every year through the recommendation of our old and valued Etude friends, without thought or wish for personal reward or remuneration. These are gratefully received by us, but we want to show our appreciation in a more substantial way. Hereafter, instead of suggesting to your friend to send a subscription direct, suppose you personally send us the name and address of the subscriber, together with the price, $2.00, and we will be glad to forward you with our compliments—a purse or wallet, a powder-puff set, a gold pencil, or any of the following gifts on receipt of the subscriptions enumerated.

A Flash Light. 2 subscriptions.

Sterling Thimble. 2 subscriptions.

The Education of the Music Teacher. By Thomas Tapper. 3 subscriptions.

Mistakes and Disputed Points in Music. Just the thing for Young Teachers. 3 subscriptions.

A Metronome. Standard Quality. 12 subscriptions.

We have prepared a neat little booklet, enumerating a thousand-and-one gifts, which we will be glad to send you, on receipt of new subscriptions. We want to share our profits with you.

Let The Etude be Your Magazine Clearing House

Special arrangements made with Publishers of the aristocrats of the Literary World, enable us to offer you combinations with The Etude, and other magazines, at greatly reduced prices. Make your selection, and send it in today.

THE ETUDE
Over 200 Music Selections in 12 Issues.
Modern Priscilla.
Needleworks and Housekeeping.
McCall's.
Styles—Fiction—Special Articles

Our Price for all..... $3.85

THE ETUDE, for one year.....
Woman's World, one year.....
Mother's Magazine, one year.....
Good Stories, one year.....
Farm Journal, one year.....
A Winning Combination
All For $2.75

THE ETUDE.....
The American, the world's greatest magazine .....
Woman's Home Companion.....
All Three $5.25

THE ETUDE.....
The Organist.....
Both $3.75

THE ETUDE.....
Woman's World .....
Both $2.15

Prices equally low on other combinations with The Etude will be gladly furnished. Just drop a Post Card to The Etude. We will do the rest.

Obey That Impulse!

Procrastination is the thief of time! Don't let it cause you the loss of a single issue of The Etude. Have you been putting off renewing your subscription to the wonder Music Magazine, which has stood the test of time, and like good wine—good books—and good music, improves with age?

The Etude has never passed through a more successful year than 1921, and with the wealth of musical aids from successful musicians, gossip of interest from the four corners of the Globe, and other features too numerous to mention here, you will not want to miss a single number. So send your subscription for 1922 at once. If you have failed to receive any back numbers, please mention the fact, and we will supply them. We are here to serve you!

Easter Music

A Selected List of Anthems, Cantatas, Solos, Duets and Suitable Pipe Organ Numbers

BRILLIANT EASTER ANTHEMS

10999 All Hail the Glorious Morn. Stults .12
12460 Alleluia, Alleluia! ..Brander .15
10796 Alleluia, Alleluia! .....Stults .15
20040 And When the Sabbath Was Past (with *Violin*)....Jones .15
15828 As It Began to Dawn. R. W. Martin .12
6085 As It Began to Dawn..Norris .20
10474 As It Began to Dawn..Stults .12
15708 At the Lamb's High Feast We Sing. (New)....Stults .12
10513 Awake! Glad Soul....Bridge .12
10910 Awake, Thou That Sleepest. Morrison .12
10033 Behold, I Shew You...Camp .15
10009 Behold, I Shew You....Solly .12
10930 Break Forth with Joy...Dale .12
10472 Christ is Risen.....Brackett .12
10473 Christ is Risen.....Morrison .12
20143 Christ is Risen.....Sheppard .12
10221 Christ is Risen.....Wolcott .15
20128 Christ is Risen from the Dead. Morrison .12
10084 Christ is Risen, Hallelujah! Wolcott .12
8086 Christ Our Passover.Shackley .15
10504 Come See the Place...Avery .10
10855 Come Ye Faithful...Percippe .15
10601 Death is Swallowed Up, Marks .15
20017 Easter Day .....Berwald .12
10237 Easter Even.....Bohannan .15
10114 Easter Triumph.....Brackett .15
15807 Glorious Morn, The....Jones .12
10391 Glorious Morn.....Bird .15
20126 Glory Crowns the Victor's Brow .....Stults .12
10163 Glory, O God.....Brackett .15
10487 God Hath Sent His Angels. Hosmer .10
20024 God Hath Sent His Angels. Jones .12
10903 Hail! Festal Day...Morrison .12
10302 He is Risen.....Stults .12
6205 He Was Crucified.....Solly .15
10111 Hosanna!.....Granier-Adams .15
6086 How Calm and Beautiful. Schnecker .15
10390 I Know that My Redeemer. Brackett .15
10629 Jesus Christ is Risen. Neidlinger .15
10653 Lift Your Glad Voices. Percippe .15
10242 Lord, My God.....Steane .15
10168 Morn's Roseate Hues. Berwald .15
10376 Morn's Roseate Hues. Bohannan .10
15586 Now is Christ Risen...Clark .12
10115 Passion and Victory.Dressler .15
15858 The Resurrection .....Stults .12
15859 The Risen Lord....Morrison .12
6025 Sing, Gladly Sing....Wodell .12
20018 Sing With All the Sons of Glory. (New).....Jones .12
20018 Sing With All the Sons of Glory .....Jones .12
10689 Sing, Ye Heavens.....Starr .12
10801 Song of Triumph...Morrison .12
20149 Thanks be to God..Ambrose .15
10575 Thanks Be to God..Hotchkiss .12
10876 Thanks Be to God..Lansing .12
10120 Thanks Be to God.Marchant .15
10401 The Glorious Easter Morning. Dressler .15
10389 Triumphant Lord....Berwald .15
10063 Welcome, Happy Morning. Brackett .15
15662 Welcome, Happy Morning. Rockwell .12
10309 Why Seek Ye the Living. Eastham .05

WOMEN'S VOICES

10803 Alleluia, Alleluia! (Three Parts) .....Brander .15
10805 Hosanna! (Two Part.) Granier .10

MEN'S VOICES

10804 Alleluia, Alleluia!...Brander .15

EASTER CANTATAS

THE GREATEST LOVE
By H. W. Petrie 75 cents

DAWN OF THE KINGDOM
By J. T. Wolcott 60 cents

IMMORTALITY
By R. M. Stults 60 cents

VICTORY DIVINE
By J. C. Marks $1.00

THE WONDROUS CROSS
By I. Bergé 60 cents

FROM DEATH UNTO LIFE
By R. M. Stults 60 cents

Any of the above Publications will gladly be sent for examination

THEODORE PRESSER CO.
1712 Chestnut Street :: Philadelphia, Pa.

10807 Behold, I Shew You...Solly .12
10261 Christ is Risen. Minshall-Nevin .10
.....Granier .10
10934 Hosanna!
10806 Sing With All the Sons. Brackett .10

UPLIFTING EASTER SOLOS

12948 Christ Hath Risen. High (Violin Ob.) .....Rockwell .60
14798 Christ the Lord is Risen. Med. .....Delafield .50
12530 Christ's Victory. High, " " Neidlinger .60
12531 " " Med. " .60
12532 " " Low " .60
8924 Come Ye Faithful. Med. Minetti .60
12534 Death is Vanquished. High, " " Neidlinger .60
12535 " " Med. " .60
16162 Easter Dawn. Med....Scott .60
12721 Easter Triumph. High,Shelley .60
12722 " " Med. " .60
12723 " " Low. " .60
5330 Glory to God. High..Rotoli .75
5321 " " " Med... " .75
5362 " " " Low.... " .75
8046 Hail Glorious Morn. Violin Ob. High .....Geibel .60
8047 Hail Glorious Morn. Violin Ob. Low .....Geibel .60
12748 Hail Thou Risen One. High, Ward-Stevens .60
12749 Hail Thou Risen One. Low, Ward-Stevens .60
6891 Hail to the Risen Lord. High .....Harding .60
8077 In the Dawn of Early Morning. High, Violin Ob. Shackley .60
8078 In the Dawn of Early Morning. Low .....Shackley .60
5337 Lord is Risen. High, Violin Ob. .....Lansing .60
5372 Lord is Risen. Low, Violin Ob. .....Lansing .60
8061 Light of Hope. High..Geibel .60
8062 " " Low... " .60
16241 Lord of Life and Glory. High .....F. A. Clark .60
9868 Resurrection Song. High, Stults .60
8059 Risen Lord. High....Geibel .60
8060 " " Low.... " .60
17527 Sing, O Sing. Med. (New.) Risher .50
7692 Sing With All the Sons of Glory. Low.....Mueller .50
7142 They Came to the Sepulchre. High .....Solly .60
5206 Victor Immortal. High, Brackett .60
4715 Voice Triumphant. High, Stults .60
5202 " " Low. Stults .50

EASTER DUETS

14487 Christ Victorious. (Alt. and Ten.) .....Roberts .60
9447 Every Flower. (Sop. and Alt.) .....Rockwell .60
14381 I am the Resurrecton. (Sop. and Alt.) .....Stults .60
14403 Easter Morn. (Sop. and Alt.) .....Schoebel .60

ORGAN COMPOSITIONS

6901 Adoration .....Borowski .60
16995 Festal Prelude, Andre-Rockwell .60
11219 Festal Postlude in C. Rockwell .50
16816 Hosannah .....Dizdle .40
17302 Short Postlude for Easter. Hosmer .40

Schools and Colleges

NEW YORK, NEW ENGLAND, OHIO & PENNSYLVANIA

Musical Club Number of THE ETUDE, March 1922

A special issue of the world's most widely circulated musical magazine that every music lover should make certain of securing.

Schools and Colleges

MIDDLE WEST and SOUTHERN

LAKE FOREST UNIVERSITY SCHOOL of MUSIC

Courses in all branches of music, including piano, voice, theory, violin, harp, wind instruments, etc. Special "Public School Music" course fitting young women for positions.

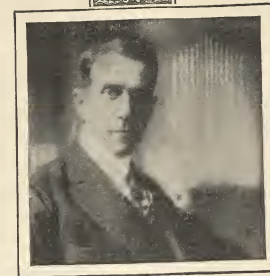
Faculty of collegiate standing and international training.

Delightful dormitory for girls on college campus.

Lake Forest is situated within easy access of Chicago and its advantages, such as the Art Institute, Chicago Symphony Concerts, Chicago Grand Opera, performances of solo artists and musical societies.

Governed by Influential Board of Trustees

Write for Catalog
MARTA MILINOWSKI, Director
Box 14 Lake Forest, Illinois



Walter Keller

As an organist, his recitals, all over the country, have won him nation-wide fame; as the composer of the famous "Cyclhronous Prelude and Fugue" and other works of the highest merit, he is, today, recognized as an authority on all phases of Musical Theory.

CHICAGO, proclaimed by Mary Garden, the musical center of the country, owes this proud distinction to teachers, like Dr. Keller, who have labored to make it so. Many of these artist teachers, who have won for Chicago this enviable standing, are on the faculty of the Sherwood Music School.

And so, it is no wonder that artist pupils preparing for concert or virtuoso work, and teachers anxious to advance themselves in their profession, look to the Sherwood Music School for the final instruction and coaching which will place them in the the front ranks of their chosen profession, and give them an outlet for their talent.

WRITE TODAY. We will send literature of special interest to you.

SHERWOOD MUSIC SCHOOL

310 FINE ARTS BUILDING, CHICAGO

COLUMBIA SCHOOL OF MUSIC

CLARE OSBORNE REED, Director
TWENTY-FIRST SEASON
Piano, Theory, Voice, Violin, Teachers' Normal Training, Public School Music Methods Interpretation for Professional Musicians.
An Accredited School
Certificates, Diplomas and Degrees by authority of the STATE OF ILLINOIS
Year book on request. Address
COLUMBIA SCHOOL OF MUSIC
Box 73—509 So. Wabash Ave., Chicago, Ill.

PERCY FULLINWIDER, Violinist

Head of Violin Department
LAWRENCE CONSERVATORY
Appleton, Wis.
A MASTER TEACHER
Unusual opportunity for the serious student of violin. Write for free catalog and information.
CARL J. WATERMAN, Dean

Minneapolis School of Music,

ORATORY AND DRAMATIC ART
WILLIAM H. PONTIUS, Director, Dept. of Music
CHARLES M. HOLT, Director, Dramatic Art
60-62 Eleventh St., So. MINNEAPOLIS, MINN.
LARGEST SCHOOL OF ITS KIND IN THE WEST
ALL BRANCHES OF MUSIC AND DRAMATIC ART
50 Artist Teachers Year Book Free on Request

Bradley Conservatory of Music

Franklin Stead, Director
All Branches of Music
Languages Dramatic Art
Peoria - - Illinois

A Great Issue of THE ETUDE Coming!

Musical Club Number
MARCH, 1922

Artists, Teachers, Schools and Colleges will find this a wonderful issue in which to be represented.

See special announcement on page 53 of this issue

Thirty-Sixth Season AMERICAN CONSERVATORY

JOHN J. HATTSTAEDT President

Chicago's Foremost School of **MUSIC**

Offers modern courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, Composition, Orchestral Instruments, Dramatic Art, Expression, Modern Languages, Dancing, etc., taught by 95 eminent artists. Superior Normal Training School supplies Teachers for Colleges. Lyceum engagements, Teachers' Certificates, Diplomas and Degrees. Superior dormitory accommodations. Unrivaled free advantages.

Thirty free scholarships. Application blanks furnished. Make early request. Students may enter at any time.

New catalog mailed free.

571 KIMBALL HALL, CHICAGO, ILL.

LYCEUM ARTS CONSERVATORY

(INCORPORATED)
A SCHOOL OF MUSIC AND DRAMATIC ART

Courses in all branches. Master Faculty including Elias Day, President and Director; Theodore Harrison, Director of vocal department, Lucille Stevenson, Piqué-Langer, Jeanne Boyd and others of prominence.

A thorough education is offered in music and dramatic art leading to diplomas, degrees and teachers' certificates.

Students may enter at any time

Dormitories and studios in our own beautiful building in the heart of new art center two blocks from Lake Michigan, North Side.

Write Secretary for free catalog.
JEANNE HOWARD Box B, 1160 N. Dearborn St. Chicago, Illinois

The COSMOPOLITAN SCHOOL of MUSIC and DRAMATIC ART

16th Floor Kimball Building, Chicago, Ill.
DR. CARVER WILLIAMS, President

An eminent faculty of 60 artists offers to prospective students courses of study based upon the best modern educational principles, also courses in collegiate studies for students unable to attend university.

For information, address Dept. E
E. L. STEPHEN, Manager

SIGHT READING MADE EASY FOR PIANISTS

Pianists can become perfect sight readers by studying my course on "The Art of Sight Reading." Sight reading is not a "gift" and is within the reach of all Pianists—beginners and advanced. It tells you of the difficulties of sight reading and how overcome—method of developing and practice—facts made and how rectified—how to play accompaniments at sight—etc.

Complete course in 5 lessons by mail. $5.00.
DANFORD HALL, 1931 Chrisfield Ave., CHICAGO.

Private Teachers

who can qualify for Associate Faculty Membership in the Western Conservatory may provide regular Conservatory advantages for their pupils at home.
E. H. SCOTT, Kimball Hall, Chicago.

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere
Students may enter at any time. Send for Catalog.
GEO. F. LINDNER, Director
Peachtree and Broad Streets, Atlanta, Georgia

MR. and MRS. CROSBY ADAMS

Annual Summer Classes for Teachers of Piano for the Study of Teaching Material
MONTREAT, N. C.
Write for booklet containing outline and strong letters from Teachers who have taken the Course.
MONTREAT, NORTH CAROLINA

Schools and Colleges

SOUTHERN

ESTABLISHED 1857

PEABODY CONSERVATORY

BALTIMORE, MD.
HAROLD RANDOLPH, Director
One of the oldest and most noted Music Schools in America.

BRENAU COLLEGE CONSERVATORY

NOTED FOR: Select patronage 30 states; pleasant social life; location foothills Blue Ridge Mts. North of Atlanta. Standard A.B. course; special advantages in music, oratory, art, domestic science, physical culture. 12 buildings, including sorority houses, new gymnasium, swimming pool. *Catalog and illustrated book. Address*

BRENAU Box T Gainesville, Ga.

Louisville CONSERVATORY OF MUSIC

NOTED FOR INDIVIDUAL TRAINING AND PERSONAL ATTENTION

Success of our system of special individual training and assistance assures success of graduates in big positions. Special attention to those who wish to enter profession as teachers. Largest, most complete conservatory in the South. Private and class lessons in Music, Dramatic Art, Expression, Languages. School Supervisors and Normal Courses under faculty of noted artists. Laboratory work in Louisville schools. Special Chautauqua Courses. Fifty public and many private recitals every season. Two complete orchestras. Comfortable dormitory for women students. Students may enter at any time. Write today for full information.

FREDERICA COWLES, Director
952 W. Broadway Louisville, Ky.

Music Center of the South

Schools and Colleges

MIDDLE WEST

Chicago Musical College

Announces the engagement for its regular faculty of

RICHARD HAGEMAN

Noted Vocal Teacher, Coach (Opera and Concert) Conductor and Accompanist

This distinguished musician also has been elected Vice-President of the Chicago Musical College.

Mr. Hageman, who began his teaching November 21, 1921, in Chicago only will give private instruction and classes in Coaching, Repertoire-Interpretation, Opera, and the Art of Accompanying.

FREE SCHOLARSHIP A Free Scholarship with Mr. Hageman will be competed for Thursday, December 29, good for the balance of this season. Fifty applications only will be received. All information concerning this competition or Mr. Hageman's teaching will be furnished on application.

COLLEGE BUILDING: 624 SOUTH MICHIGAN BOULEVARD, CHICAGO, ILLINOIS
(Next to Blackstone Hotel)

Dr. F. Ziegfeld, President Emeritus
Felix Borowski, President
Richard Hageman, Vice-President
Carl D. Kinsey, Manager

Valparaiso University SCHOOL OF MUSIC

VALPARAISO (*Accredited*) INDIANA

The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.

THE EXPENSES ARE THE LOWEST

Tuition, $36.00 per quarter of twelve weeks. Board with Furnished Room, $80.00 per quarter. Catalogue will be mailed free. Address John E. Roessler, President, Box E.

48TH YEAR—STUDENTS ACCEPTED AT ANY TIME

DETROIT CONSERVATORY OF MUSIC

48th Year

Francis L. York, M. A., Pres. Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West

Offers courses in Piano, Voice, Violin, Cello, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc. Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Resident Boarding Accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building, located in the center of most cultural environment. Students may enter at any time.

Students may enter at any time

For detailed information address
JAMES H. BELL, Secretary, Box 7, 5035 Woodward Ave., DETROIT, MICH.

Front View Conservatory Bldg.

Michigan State Normal College Conservatory of Music

YPSILANTI, MICHIGAN

Courses in singing, piano, organ, violin and theory.
Courses for training supervisors and teachers of public school music.
Graduation leads to a life certificate valid in most states of the union.
Total living expenses need not exceed six dollars per week. Tuition and fees exceptionally low.
Write for Catalog

CONSERVATORY OF MUSIC, BOX 9, YPSILANTI, MICHIGAN

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS

800 LYON AND HEALY BUILDING, CHICAGO, ILL.
Season 1921-1922 opened September 6th
Theory, Piano, Voice, Violin, Dramatic Art, Teachers' Normal Training
Unusual opportunities for professional students under the personal direction of Mary Wood Chase

CREATIVE PIANO PLAYING COURSE

for Public Schools and Private Studios

This course stresses PRINCIPLE instead of process. It develops a musical climax, creates a physical freedom, and a spontaneous response.

The entire course is "different" because of the new view point, and a new presentation.

Send for descriptive circular. Address

Effa Ellis Perfield Music School, Inc.
950-955 McClurg Bldg., 218 S. Wabash Ave.
CHICAGO, ILLINOIS
or
Effa Ellis Perfield Music Teaching System
413½ West 145th Street (near Fifth Avenue)
NEW YORK CITY
Telephone Bryant 7255

TEACHER! Help yourself to SUCCESS by using the BURROWES Course of Music Study

Classes conducted by
Eva Frances Pike, D 2239 W. 16th St., Los Angeles, Calif. Kathryn Jamieson, D. 119 Powell Ave., Toronto, Ont.
Eveleen Parke, D 837 Clinton St., Carthage, Mo. Katharine Burrowes, D 246 Highland Ave., H. P., Detroit, Mich.
Write for Illustrated Booklets

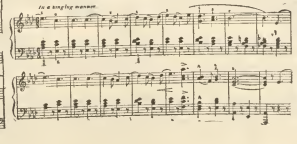
DETROIT INSTITUTE OF MUSICAL ART

GUY BEVIER WILLIAMS, President

"STEP ONE ORT FACULTY in the MIDDLE WEST"

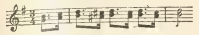
A School which offers every advantage incidental to a broad musical education
70 Artist Teachers, including 12 of the leading members of the Detroit Symphony Orchestra
For Catalogue, Address H. B. MANVILLE, Bus. Mgr.
Students May Register at Any Time
5405 to 5415 Woodward Avenue

CHICAGO COLLEGE —OF— MUSIC

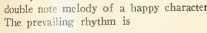
ESTHER HARRIS DUA, President
27TH YEAR START NOW
Offers academic courses and private lessons in all branches of music. Certificates, Diplomas, Degrees, Medals. Public Recitals, Orchestral Concerts, and many free advantages. 40 Free and 160 Partial Scholarships. 40 diamond, gold and silver medals will be awarded this year. Dormitory accommodations. Address for free catalogue, Dept. 23 A. G. DUA, Manager, — 1234 Kimball Building, Chicago, Ill.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Beethoven Minuet in G.



How many of you can play, or at least have heard, Beethoven's Minuet in G? Probably all of you have heard it and a great number can play it. But when you play it, or hear it played, do you listen to it, or just hear it? You know there is a difference between listening and hearing, for you hear whatever is within "earshot," as the saying goes, but you only listen to the things to which you pay attention. The next time you *hear* this minuet, *listen* to it. You have had enough ear training to know that it is written in a major key. It is triple time, moderate tempo, with a double note melody of a happy character. The prevailing rhythm is



The middle section is somewhat faster, and more of a "contrapuntal" nature. (Look that word up if you have forgotten the meaning of it). Notice how the upper melody right hand part is used in canon form in the lower melody left hand part.

After this middle section the first part of the piece is repeated, which you will remember is frequently the case, and this pattern of composition is called "three-part song form": first part, contrasting part, and return of first part.

The minuet was originally a slow and dignified dance, but this piece was not intended for dancing.

Beethoven, you remember, lived in Germany from 1778 to 1828. Look him up in your musical history, then play this piece, or have some one play it for you, and see how many more things you can find out about it.

Playing Correctly

Do you play well or just correctly? In the first place, do you know the difference? If you play correctly you make no mistakes, your time and rhythm are good, you strike no wrong keys, follow the expression marks a little bit, do not blur with your pedal, your phrasing is fairly good, but something is lacking. People really do not care to listen to your playing because it is uninteresting. That little electric spark of inspiration not turned on. You play correctly, but nothing else. If you play *well*, you do all these things too, but you do more. That little electric spark is turned on and people enjoy hearing you play. Think about it, listen to the playing of other people, and notice for yourself whether the spark is turned on or not; then listen to your own playing, carefully, and critically, and do not play with the spark turned off.

Resolutions for the New Season

Do not wait until June first to make your musical resolutions.

You will find plenty of other things to make them about then.

It is better to keep the musical ones "all in a bunch" and make them now.

Put them in a special pigeon hole in your brain and file them for reference whenever you need them.

First. Practice more regularly this year.

Second. Practice a little longer this year.

(Note these two are not the same).

Third. Always be on time for your lesson.

Four. Always bring *all* the music your teacher expects you to bring.

(Do not say you could not find something).

Five. Always have clean hands when you take your lesson.

(This does not mean that they are to be clean sometime during the day).

Six. Take better care of your music this year.

Seven. Try not to miss even one lesson unless sick in bed.

Eight. Memorize all of your pieces.

Nine. Try to get far ahead of your friends this year.

Ten. Learn some little thing about the composer of each piece.

A Little Band Player

By C. Howard Schotofer

Have you ever listened to a piano player and wondered how he plays pieces that a whole brass-band plays, or an orchestra? Have you ever wondered what made the conductor so important?

Now the next time you sit down to a piano imagine yourself a band or orchestra —your mind the conductor, while your ten fingers are the band of players. Your left hand furnishes the bass players—those fellows with the big brass horns, who play the rum-tum-dum or accents; while your right hand is the flute, trumpet, etc., which play the melody or singing part. However, in some pieces your left hand players have the most important part to play.

Remember your mind is the conductor and that without using it your hand players are helpless and cannot play the right notes at the right time.

Carefully watch a band and you will notice that all of the players do not play all of the time. So it is with your fingers. When you play scales imagine each band man taking his turn at making some sound, and if some piece calls for a sustained note keep your little hand player at it while the others are playing.

To keep these little men in practice so they will always be ready and capable at your command, it is very necessary to play scales and other exercises; and all bands practice too, you know.

You will with diligent practice, be able to make your hand players do most anything so that listeners will admire your ability as conductor of your own ten-men band.

Jan. 1. 1922

NEW YEAR'S RESOLUTION

The pessimist says "It can't be done".

The optimist says "It can be done".

The PEP-timist says nothing, but goes ahead and does it.

Be a PEPTIMIST and go ahead and DO it.

The Flat and Sharp Families

By Abbie Llewellyn Snoddy

SHARPS.

When at the first of any piece,
A little Sharp I see,
I know that it is Mr. F
Who leads that family.

Then C and G in turn appear,
And D is number four,
While A and E and B come next.
I'm glad there are no more.

THE FLATS.

The chief and leader of the Flats,
Is gallant Mr. B.
His wife, who stands next on the staff,
Is pleasant Madame E.
The eldest of their children dear
Is A, and next comes D,
While close beside are G and C
And lastly F, you see.

The Importance of Good Rhythm

(Prize Winner.)

Rhythm is the very foundation of our musical system. Man has rhythm in his body; and doubtless from the earliest times man has clapped and "beat time" with hands and feet, and swayed his body, which was the origin of the ancient religious dances.

The Indians made all sorts of interesting rhythms to amuse themselves; and when they beat their rhythms on wood or dried skins they were merely adopting for themselves one of the very oldest of instruments—the drum.

When music is played in perfect rhythm it is strong in its appeal. When a dance is played you feel like dancing. If it is a march, you feel like marching, and the more perfect the rhythm, the stronger this appeal.

Rhythm is the physical side of music.

Eileen Murray (Age 13),
Minnesota.

Honorable Mention for Compositions

Victoria Eisenberg, Margaret Nelson, Dorothy L. Buckley, Virginia Greever, Ioa M. Fiedler, Elizabeth Moore, Vernon A. Hammond, Herbert Schueller.

A symphony concert is blissful to me,
With music the theatre's brimming;
Though I sit way up
On a little hard seat,
My soul can dive in and go swimming.

—*Evening Bulletin.*

A VACATION STORY
(Prize Winner.)

"I HATE music," complained Bernice one day, "I am glad I am going to visit Eleanor this summer, because I will not have to practice."

Two weeks later Bernice was sitting with Eleanor in the latter's home. Eleanor was playing on the piano, while Bernice was sewing.

"I love music, don't you?" suddenly exclaimed Eleanor.

"I hate it," answered Bernice.

"I used to feel that way, too, until mother explained to me how she and father were depriving themselves of certain things so that I could take music lessons, and also THE ETUDE, because if you once start it (THE ETUDE I mean) you cannot get along without it. Well, when I looked at it that way, I began to take an interest in music, and now I love it."

"When you explain it to me that way I think I shall like it too, and I am sure mother and father deny themselves also. Anyhow I will try. I am going to save my money and subscribe for THE ETUDE, too."

Helen Ziebell (age 14),
Michigan.

A VACATION STORY
(Prize Winner.)

"MOTHER, don't forget to pack my tennis racquet! And my smock has to be pressed before you pack it."

"Are you going to take your music, Elizabeth?" This from mother, busily preparing for a trip to the seashore.

"I should say not! Vacation isn't vacation if I have to practice for my music lesson all the time. I am going to improve my tennis and learn to dance."

Thus it happened that Elizabeth went to the seashore without her music. She became acquainted with many girls, and was surprised to find that all had brought music and practiced every day. She felt out of place and many people asked her to play for them, only to receive the feeble excuse that "She didn't practice during vacation."

When she went home she resolved never again to neglect her music during vacation.

Dorothy G. McConnell (age 13),
New York.

A VACATION STORY
(Prize Winner.)

ONE of the first things that I say when school closes is "Oh joy! Now for music study." During vacation I do not think any boy or girl should study all day, but a small part of the day should be spent in music study. It can be put in such an interesting way that it will be just like playing games; no child should dislike music. It is not right that any child should overwork for then their health will suffer, but in vacation every child has time to practice and should do so. Music is a beauty and a joy to every child and beginning is an important part. So let us make the most of music in vacation and no little child will be able to wait till vacation comes. Let music have a good rhythm, harmony, and melody. A good touch is more important than anyone realizes.

Anna Kroeger (13).
Wisconsin.

DEAR JUNIOR ETUDE:

My mother has taken the ETUDE for four years and I always enjoy the JUNIOR page. I would love to enter the contests but my ETUDE always arrives too late. I have not seen any letters from any of my acquaintances but hope some of them will see mine.

From your friend,
HARRIET LUCILE SARGENT (Age 11),
Safford, Arizona.

THE IMPORTANCE OF GOOD RHYTHM
(Prize Winner.)

RHYTHM is the arrangement of accented and unaccented notes, or the recurrence of accent. Good rhythm is essential to all music.

The rhythmic forms seem to outline melody, and rhythm leads to harmony. Without it there could be no music, for the so-called music would be a medley of meaningless notes. It is rhythm that distinguishes the characteristics of different kinds of music. In fact, to take away rhythm would be almost blotting out music. We must have rhythm even in poetry, where it is more essential than rhyme. Most poetry can be joined with music, especially lyric poetry, for both depend upon rhythm.

Hannah Roth (Age 13),
Illinois.

THE IMPORTANCE OF GOOD RHYTHM
(Prize Winner.)

LOUISE took piano lessons, and she liked to hear other pupils play, but she did not like to play herself very much; she was to play at her teacher's recital soon and had to memorize her piece.

She was working hard at it, as she promised her teacher she would, and as she practiced a little fairy came before her and said, "My friend, if you want to make a success at the recital you will have to play with better rhythm. You will never do well if you continue to play as you are playing." Then the fairy disappeared.

Louise thought this over and then said, "The fairy is quite right." She did her best after that and won the prize for the best rhythm at the recital.

Ethel Milleren (Age 14),
Pennsylvania.

Puzzle Corner

Enigma

Anna Earle Crenshaw

THE word is composed of ten letters, and spells the name of a great musician. The 2, 10 and 3 (letters of the name), mean to help.

The 5, 2, 9, 4 is a garden implement.
The 1, 2, 5, 9 is a place of amusement.
The 7, 2, 8, 1 is an insect.
The 3, 6, 8, 9 is a piece of furniture.
The 1, 10, 9, 4 is a road.

Answer to Last Month's Puzzle

1, Cafe; 2, Dad; 3, Abbe; 4, Age; 5, Decade; 6, Fagged; 7, Fade; 8, Beef; 9, Bee; 10, Edge; 11, Fed; 12, Bed; 13, Bad; 14, Facade; 15, Baa; 16, Feed; 17, Be; 18, Deed; 19, Ebb; 20, Cede; 21, Gage; 22, Fee; 23, Gad; 24, Aged; 25, Egg; 26, Ace; 27, Cabbage; 28, Baggage; 29, Efface; 30, Babe.

Prize Winners

Dorothy Roy (Age 15), Montreal Canada.

Elizabeth Cartland (Age 14), North Carolina.

Mary King (Age 13), Pennsylvania.

Honorable Mention for Puzzles

Paul Bookmeyer, Sydney Schultz, Elizabeth Hilgert, Elizabeth Volz, Eileen Murray, Anna Caron, Helen Hurley, Geraldine Hurley, Stella Lammers, Beatrice Vogler, Laura Condon, Harriet Lundstrum, Donald Puffer, Mary Lucile Klobe, Charline D. Erwin, Eleanor Colonna, Lcola Parbel.

"A Skin You Love to Touch" by Clarence Underwood

You too, can have "A skin you love to touch"

A complete miniature set of the Woodbury skin preparations

For 25 cents we will send you a complete miniature set of the Woodbury skin preparations, containing:

A trial size cake of Woodbury's Facial Soap
A sample tube of the new Woodbury's Facial Cream
A sample tube of Woodbury's Cold Cream
A sample box of Woodbury's Facial Powder
Together with the treatment booklet, "A Skin You Love to Touch."

Send for this set today. Address The Andrew Jergens Co., 5601 Spring Grove Ave., Cincinnati, Ohio. *If you live in Canada, address: The Andrew Jergens Co., Limited, 5601 Sherbrooke St., Perth, Ontario.*

PERHAPS you have always longed for a beautiful skin—but felt that your skin was something you could not change.

You are mistaken; *your skin is what you make it.*

Every day it is changing in spite of you; old skin dies and new takes its place. This new skin you can make what you will!

If some special condition of your skin is giving you trouble—find the treatment that will overcome this trouble in the booklet of famous treatments that is wrapped around every cake of Woodbury's Facial Soap. Begin using this treatment tonight. You will be surprised to see how quickly you can free your skin from faults that have always troubled you.

To *keep* your skin clear and smooth use Woodbury's Facial Soap regularly in your daily toilet. The same qualities that give Woodbury's its beneficial effect in overcoming common skin troubles make it ideal for general use.

Get a cake of Woodbury's today, at any drug store or toilet goods counter. A 25-cent cake lasts a month or six weeks for general toilet use, including any of the special Woodbury treatments. The Andrew Jergens Co., Cincinnati, New York, and Perth, Ontario.

Woodbury's Facial Soap